

THE DIAPASON

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REUTER BUILDS TEACHING ORGAN FOR NEBRASKA U

IN NEW FINE ARTS BUILDING

Lincoln Campus Also Orders Three Additional Practice Organs — Myron Roberts U Organist

The Reuter Organ Company has been awarded a contract to build a three-manual, 26-rank studio teaching organ for the University of Nebraska at Lincoln. The instrument is to be located in the new Fine Arts Building located on the Lincoln campus.

The pipework of the organ will be situated in a free-standing manner in one end of the studio with pipework of the great, positif, and major portions of the pedal exposed to view. A finished swell box will be provided for the resources of that division.

Pipework of the organ will be scaled and voiced to fulfill the requirements of this particular teaching studio, and the architects have been co-operative in providing an excellent acoustical environment.

Specifications of the organ were decided upon by Frank R. Green, Home Office sales representative, and members of the Reuter staff in consultation with Myron Roberts, university organist. Installation of this instrument is scheduled for March, 1967.

In addition to this three-manual studio teaching organ, the Reuter Company has been asked to supply three additional practice instruments for the new Fine Arts Building, one instrument being currently installed with the others following in the not too distant future.

GREAT

Spitz Principal 8 ft. 61 pipes
 Gedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Nachthorn 2 ft. 61 pipes
 Mixture 2 ranks 122 pipes

SWELL

Rohrflöte 8 ft. 73 pipes
 Gemshorn 8 ft. 61 pipes
 Gemshorn Celeste 8 ft. 56 pipes
 Prestant 4 ft. 61 pipes
 Rohrflöte 4 ft.
 Nasard 2 1/4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Zimbel 2 ranks 122 pipes
 Fagott 16 ft. 85 pipes
 Fagott 8 ft.
 Fagott 4 ft.
 Tremulant

POSITIF

Singendgedackt 8 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Principal 2 ft. 61 pipes
 Larigot 1 1/2 ft. 61 pipes
 Siffelöte 1 ft. 61 pipes
 Regal 8 ft. 61 pipes
 Tremulant

PEDAL

Bourdon 16 ft. 32 pipes
 Rohrflöte 16 ft. 12 pipes
 Octave 8 ft. 44 pipes
 Rohrflöte 8 ft.
 Super Octave 4 ft.
 Rohrflöte 4 ft.
 Rauschquint 2 ranks 64 pipes
 Fagotto 16 ft.
 Fagott 8 ft.
 Fagott 4 ft.

SOME 250 voices from choirs of eight churches of four denominations from Detroit, Troy and Livonia, Mich., and the Bell Chorale of Pontiac, took part in a Candlelight Carol Service Dec. 18 at First Presbyterian Church, Detroit. The event concluded the host church's celebration of its 150th anniversary.



One of the surprises and delights of the AGO midwinter conclave in Dallas Dec. 27 — 29 was the appearance of the delegation of six representing the Union Nacional de Organistas, Mexico's new equivalent of the American Guild of Organists and the Royal Canadian College.

At Catherine Crozier's left (readers' right) is Victor Urbán, el presidente of the new organization, faculty member of the University of Mexico, organ professor at Escuela Superior de Musica Sagrada, second organist at the Auditorio Nacional and organist at the Church of San Ignacio de Loyola.

At Miss Crozier's right (readers' left) is Alfonso Vega Nuñez, organist of the Cathedral at Morelia and professor at the University there and vice-president of the Unión Nacional. Both men brought their beautiful wives with them. Also in the delegation were Roberto Oropeza, professor at the Escuela Superior de Musica Sagrada at Morelia, and Felipe Ramirez, artistic director of the Escuela de Musica Sagrada and director of music in the Fine Arts division of the Autonomous University of Querétano.

The visit of the Mexican delegation and Miss Crozier's triumphant concert with instruments Dec. 29 were two peaks above the very high plateau of the Dallas conclave. (Photo by David Hinshaw)



The exemplary concert by the Fort Worth Schola Cantorum was another major event Dallas conclaves are not likely to forget soon. Mr. Hinshaw also took this excellent shot at Caruth Auditorium of Southern Methodist University. Bev Hansen is the group's conductor.

CALIFORNIA GROUP STAGES FESTIVAL OF VENETIAN MUSIC

A Festival of Venetian Music from the San Marco period was held Nov. 5 and 6 at the Methodist Church, Pacific Palisades, Calif. Participating were the Monterey Peninsula Choral Society of 100 voices and the Monterey Symphony Brass Choir under the direction of John Gosling. Ludwig Altman was organist in the ensembles and played solo numbers. Composers represented were Frescobaldi, Hassler, the two Gabriellis, Banchieri, Merulo, Sweelinck, M. Franck, Schutz and Monteverdi.

VERMONT TOWNS HEAR MUSIC FROM NORTH COUNTRY CHORUS

The North Country Chorus which as noted in previous news and editorial columns, has undertaken to bring choral programs to cities and especially villages in Vermont, sang a program Nov. 26 at Bradford, Nov. 27 at Montpelier and Nov. 28 at Peacham. The program, up to the group's usual high standard, consisted this trip of the Schütz Christmas Story, the Bach cantata, For Us a Child Is Born, and the Britten Ceremony of Carols. Mary Rowe conducted, Katrina Munn was accompanist.

HISTORIC GEORGIA CHURCH INSTALLS NEW CASAVANT

ST. PAUL'S EPISCOPAL, AUGUSTA

Preston Rockholt Plays Dedicatory of New Chancel Placement — Everett Summerall Organist

A new Casavant was recently installed in St. Paul's Episcopal Church, Augusta, Ga. The present church building, erected in 1919, occupies the site on which the original church was built in 1750 "under the guns of Fort Augusta".

The new organ is installed on the epistle side of the chancel with unenclosed choir and great, exposed on chancel and nave side respectively. The pipework is voiced according to classical principles and wind pressures are low: great 2 1/4"; swell 3"; choir 2"; pedal 3." The consultant was Dr. Preston Rockholt, Director of Studies of the College of Church Musicians, Washington Cathedral, Washington, D.C.; Dr. Rockholt played the dedication recital Nov. 1, 1966. Everett Summerall is organist and choir director of the church.

GREAT

Quintaton 16 ft. 61 pipes
 Principal 8 ft. 61 pipes
 Rohrgedackt 8 ft. 61 pipes
 Octave 4 ft. 61 pipes
 Spitzflöte 4 ft. 61 pipes
 Blockflöte 2 ft. 61 pipes
 Rauschquinte 2 ranks 122 pipes
 Mixture 4 ranks 244 pipes

SWELL

Bourdon 8 ft. 61 pipes
 Viole de Gambe 8 ft. 61 pipes
 Viole céleste 8 ft. 54 pipes
 Principal 4 ft. 61 pipes
 Flute creuse 4 ft. 61 pipes
 Nasard 2 1/4 ft. 61 pipes
 Flute des bois 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Cymbale 4 ranks 244 pipes
 Basson 16 ft. 61 pipes
 Trompette 8 ft. 61 pipes
 Hautbois 4 ft. 61 pipes
 Tremulant

CHOIR

Singend Gedackt 8 ft. 61 pipes
 Gemshorn 8 ft. 61 pipes
 Prestant 4 ft. 61 pipes
 Koppelflöte 4 ft. 61 pipes
 Octave 2 ft. 61 pipes
 Quintflöte 1 1/2 ft. 61 pipes
 Zimbel 3 ranks 183 pipes
 Krummhorn 8 ft. 61 pipes
 Tremulant

PEDAL

Principal 16 ft. 32 pipes
 Subbass 16 ft. 32 pipes
 Quintaton 16 ft.
 Octave 8 ft. 32 pipes
 Gedackt 8 ft. 32 pipes
 Choralbass 4 ft. 32 pipes
 Mixture 3 ranks 96 pipes
 Posaune 16 ft. 32 pipes
 Basson 16 ft.
 Schalmel 4 ft. 32 pipes

COMPLETE WIDOR CYCLE SET FOR INDIANAPOLIS CATHEDRAL

The 10 symphonies of Widor (1 to 8, Gothique and Romane) will be heard on successive Friday noons from Feb. 3 at Christ Church Cathedral, Indianapolis. Organists will include the cathedral organist, James Litton; Thomas Swann, Robert Schilling and Edward Linzel, all of Indianapolis; Samuel Carter, Wabash College, Crawfordsville; George Wilson, Indiana U, Bloomington; Jay Lovins, Kokomo, and John Erickson, La Grange, Ill.



Dr. H. Alexander Matthews was honored Nov. 30 as the American Organ Players' Club of Philadelphia sponsored a dinner and concert. The distinguished organist, choral conductor and composer, living in Madison, Conn. since his retirement in 1954, and shown above in a familiar and beloved picture, came to Philadelphia for the evening's program. The dinner was held in the Robert Morris Hotel and was attended by a large number of friends and pupils. Guests represented St. Stephen's Episcopal Church where he served as organist-director for many years, the University of Pennsylvania Choral Society, the American Guild of Organists, the Lutheran Board of Education and the Eastern Baptist Theological Seminary. Dr. Matthews prepared a great many successful candidates for Guild examinations.

Following dinner, a concert of Dr. Matthews' music was heard at the First Baptist Church. Dr. Robert Elmore played the organ suite, Five Wayside Impressions in New England, Choral Prelude on When Morning Gilds the Skies, The Passing of Summer, Autumn Meditation and Toccata. The Philadelphia Chorale, directed by Dr. J. Earl Ness sang the motet, Lord, I Have Loved the Habitation of Thy House, Sing We Then Those

Glorious Strains, Christmas carol based on a Chinese melody, and Recessional. Winifred Dettore sang O Lovely Voices of the Sky from The Christmas Story.

On behalf of the Organ Club, Dr. Harry C. Banks, organist-composer and former musical director of Girard College, presented Dr. Matthews with a commemorative plaque of the occasion.

Emily Dickson Klaus

ORGAN IN LINCOLN CENTER GETS CLEANING, REGULATION

Certain revoicing and regulating, as well as exterior cleaning of the 98-rank Aeolian-Skinner organ in Lincoln Center's Philharmonic Hall has recently been completed by the Van Zoeren-Steinkampf Organ Company and the Pierce-Wilson Organ Company, both of New York City.

This major project was planned after reconstruction work on the interior of Philharmonic Hall in August, 1965. At that time, the stage was enclosed in acacia wood, with louvers at the back which are opened when the organ is used. Because the organ stands behind this louvered rear wall, the Van Zoeren-Steinkampf Company revoiced the organ's Bombarde division to balance its sound with the rest of the instrument, and regulated several other reed stops.

The Pierce-Wilson Organ Company, which regularly maintains and tunes the organ, spent three months cleaning the organ's 5,498 pipes and the organ chambers.

THE CHOIR of St. Thomas Apostle Church, Washington, D.C., directed by James Walsh, gave the first performance of Anthony Doherty's setting of the Proper of the First Mass of Christmas at the midnight mass. It is dedicated to Virginia C. McGowan, organist at St. Thomas; Mr. Doherty is composer-in-residence.

HERBERT L. WHITE, JR. played Mozart Sonatas 14 in C, 1 in E flat and 12 in C Jan. 29 with the Chicago Chamber Orchestra directed by Dieter Kober at St. James Cathedral, Chicago. The program honored the 111th anniversary of Mozart's birth.



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EASTER

5. Christ Is Arisen CHRIST IST ERSTANDEN
6. The Strife Is O'er GELOBT SEI GOTT (VULPIUS)
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PENTECOST

3. Come, Holy Ghost, God and Lord KOMM, HEILIGER GEIST, HERRE GOTT
4. Come, Holy Ghost, with God the Son NUNC SANCTE NOBIS SPIRITUS

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The Joint Commission on Church Music announces examinations for its Accreditation Program for Episcopal Musicians



The Joint Commission on Church Music will sponsor examinations to be given on Friday and Saturday, September 8 and 9, 1967, to persons desiring to demonstrate their fitness to hold positions as organists and choirmasters in the Episcopal Church. Two different examinations will be given: one at the professional level, and the other to persons for whom music is an avocation but whose intent is serious both as to music as well as to the liturgical aspects of worship.

Information and application blanks may be had by writing to Dr. Leo Sowerby, College of Church Musicians, Washington, D. C. 20016. The completed application blanks must be received in Washington not later than June 1, 1967, together with a check for \$15.00 (the fee for the examination) made out to the Joint Commission on Church Music. All letters of recommendation must also be received no later than June 1.

Instructions as to the place of the examinations, etc., will be sent to applicants shortly after June 1 by the Secretary of the Joint Commission.

**LADY SUSI JEANS REPORTS
BUSY END OF YEAR 1966**

Susi Jeans engaged in the fall and early winter included recitals on the new Frobenius at Queens College, Oxford, on the Noel Mander tracker at the Livery Hall of the Merchant Taylors Company (containing pipework for the old Rhenus Harris for St. Dionis Backchurch, London) and on the new organ by Grant Degens & Rippin, Ltd. for the Meeting House of the new University of Sussex — classical design, but not tracker.

With daughter Katherine she gave a joint recital Dec. 3 at St. Michael's and All Angels, Croydon, in aid of the Centenary Appeal of the Royal College of Organists.

**ELLSASSER AGAIN TO PLAY
WITH PHILADELPHIA ORCHESTRA**

For the second consecutive year, Richard Ellsasser will play four concerts opening a Philadelphia season. He will join Eugene Ormandy Sept. 21, 22, 23, and 25, 1967, in opening the 68th season with concertos by Handel and Dello Joio.

Other 1967 symphony appearances will include the Pittsburgh Orchestra April 25 and with Detroit Oct. 17.

A CATHOLIC-PROTESTANT Festival of Music and Prayers for Peace was held at St. Matthew's Church, Buffalo Nov. 6. Music was provided by the Buffalo Schola Cantorum, Robert Beckwith director, Squire Haskin organist. Speakers were from Presbyterian, Lutheran, United and Roman Catholic churches, universities and colleges.

THE TEXAS BOYS CHOIR, George Bragg founder-director, gave a performance of the Monteverdi Vespers Jan. 16 in the Los Angeles County Museum and during the rest of the week rehearsed for a recording of the 90-minute work for Columbia Masterworks. Robert Craft was conductor.

DAVID A. WEHR received an annual monetary award from the American Society of Composers, Authors and Publishers for "outstanding contributions to American music through composition."



Arthur Poister, one of America's foremost organists and teachers of organ, will be artist-in-residence for the 1967-68 academic year at Hollins College, Virginia. He retires this year as professor of organ at Syracuse University, a post he has held since 1948. Prior to that he taught at the University of Redlands, Calif., the University of Minnesota and Oberlin Conservatory.

At Hollins, Dr. Poister will replace Edmund B. Wright, associate professor on sabbatical leave for the year. He will teach organ to Hollins students and a limited number of professional organists enrolled as special students, will play for weekly chapel services and will conduct the 50-voice Hollins College chapel choir. He will continue to conduct organ master classes and workshops throughout the country.

Hollins was the first college in Virginia to be accredited by the National Association of Schools of Music.

THE MADRIGAL CLUB of Detroit gave its annual Christmas concert Dec. 6 at Wayne State U and included a Partita on French and Spanish Carols by its conductor, August Maekelberghe, and Noel Goemann's Canticle of the Sun, along with a variety of carols. Kent McDonald was at the organ, Lorna Dee Misteale at the piano.

THE DIAPASON

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Business Manager

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de
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Gaspé, Québec

—GRAND ORGUE—

Flûte à cheminée	8'
Prestant	4'
Flûte à bec	2'
Fourniture III	1'

—POSITIF—

Bourdon	8'
Flûte à fuseau	4'
Gemshorn	2'
Quinte	1 1/3'

—PEDALE—

Soubasse	16'
Flûte ouverte	8'
Choralbass	4'

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The three-manual Schlicker organ in the Army and Navy Academy, Carlsbad, Calif., was dedicated with a series of events beginning with a recital Nov. 20 and 21 by Charlotte Tripp Atkinson, the academy's organist and director of choral music; this program appears in the recital section. Britten's Saint Nicolas was sung by the Chapel Chorale with instruments Dec. 9 and 11 under the direction of Lt. Col. William C. Atkinson, Jr. The Atkinsons collaborated Jan. 9 on a lecture demonstration of the new instrument. Mrs. Atkinson will play again Feb. 15 and David Craighead April 27.

The organ is voiced with un-nicked, open-toe pipes on slider chest with low wind pressure. The positiv is just below the altar window, the swell under the positiv, the great on the left, the pedal on the right. The stop-tablet console is mounted on a movable platform. Josef Heider from the shop in Buffalo was assisted in the installation by Ernest Winkler, Pasadena, and John de Camp, Berkeley. Voicing and finishing was by Louis Rothenbueger and Wally Guzowski from the shop in Buffalo. An eight-rank antiphonal is prepared for.



Octave 2 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Siffelöte 1 ft. 61 pipes
Cymbel 3 ranks 183 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

SWELL
Rohrflöte 8 ft. 61 pipes
Salicional 8 ft. 61 pipes
Dolce 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Spitzflöte 4 ft. 61 pipes
Nazard 2½ ft. 61 pipes
Weitprincipal 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Scharf 4 ranks 244 pipes
Dulzian 16 ft. 61 pipes
Schalmei 8 ft. 61 pipes
Clarion 4 ft. 61 pipes
Tremolo

PEDAL
Principal 16 ft. 12 pipes
Subbass 16 ft. 32 pipes
Quintadena 16 ft.
Octave 8 ft. 32 pipes
Gedeckt 8 ft. 32 pipes
Choralbass 2 ft. 32 pipes
Quintadena 4 ft.
Nachthorn 2 ft. 32 pipes
Mixture 3 ranks 96 pipes
Contra Fagott 32 ft. (prepared)
Fagott 16 ft. 32 pipes
Dulzian 16 ft.
Fagott 8 ft. 12 pipes
Schalmei 4 ft. 32 pipes
Zimbelstern

GREAT
Quintadena 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Holzflöte 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quintadena 4 ft. 24 pipes
Waldflöte 2 ft. 61 pipes
Mixture 5 ranks 305 pipes
Trumpet 8 ft. 61 pipes
Chimes

POSITIV
Gedeckt 8 ft. 61 pipes
Quintadena 8 ft. 61 pipes
Principal 4 ft. 61 pipes
Koppelflöte 4 ft. 61 pipes

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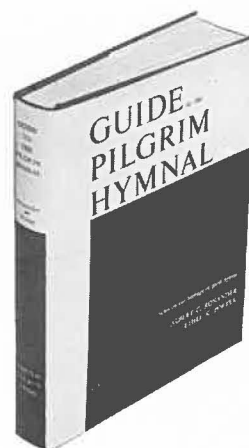
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SPECIFICATIONS OF THE AUSTIN ORGAN FOR FIRST PRESBYTERIAN CHURCH TULSA, OKLAHOMA

GREAT ORGAN:

	Pipes	
16'	Violone	61
8'	Principal	61
8'	Bourdon	61
8'	Gemshorn	61
4'	Octave	61
2-2/3'	Quintflöte	61
2-2/3'	Quintflöte	61
2'	Super Octave	61
2'	Spitzflöte	(Preparation)
IV-VI	Fourniture	305
III	Scharf	183
8'	Trompette	61
	Flemish Bells	

POSITIV ORGAN:

	Pipes	
8'	Suavial	(Preparation)
8'	Nason Flute	61
4'	Prinzipal	(Preparation)
4'	Koppelflöte	61
2'	Oktav	61
1-1/3	Larigot	61
1'	Sifflole	61
IV	Scharf	244
III	Cymbel	183
8'	Regal	61
	Tremulant	

SWELL ORGAN:

	Pipes	
16'	Lieblich Gedeckt (Ext. 8')	12
8'	Geigen Principal	61
8'	Rohrflöte	61
8'	Viole de Gambe	61
8'	Voix Celeste	61
8'	Flauto Dolce	61
8'	Flute Celeste, T.C.	49
4'	Octave Geigen	61
2'	Waldflöte	61
2'	Octavin	61
II	Sesquialtera	122
III-V	Plein Jeu	244
16'	Contra Fagotto	61
8'	Trompette	61
4'	Clairon	61
8'	Vox Humana	61
	Tremulant	

CHOIR ORGAN:

	Pipes	
16'	Erzahler (Ext. of 8')	12
8'	Holzgedeckt	61
8'	Erzahler	61
8'	Erzahler Celeste, T.C.	49
4'	Prestant	61
4'	Spillflöte	61
2-2/3'	Nasard	61
2'	Blockflöte	61
1-3/5'	Tierce	61
III	Mixture	183
16'	Ranket	61
8'	Krummhorn	61
4'	Rohr Schalmel	61
	Tremulant	
	Harp Bells	
	Trompette en chamade	61
	(In rear Gallery)	

SOLO BOMBARDE

	Pipes	
8'	Orchestral Flute	61
8'	Violoncello	61
8'	Cello Celeste	61
4'	Octave	61
VI	Tierce Mixture	366
8'	French Horn	61
8'	Cor Anglais	61
8'	Bombarde	61
4'	Bombarde Clairon	61
	Chimes	
	Tremulant	
8'	Trompette Harmonique	61
	(On separate high pressure	
	(in main organ)	

ANTIPHONAL GREAT:

	Pipes	
8'	Principal	61
8'	Spitzflöte	61
4'	Octave	61
4'	Rohrpfeife	61
2'	Gemshorn	61
IV	Mixture	244
8'	Trompette en chamade	61

ANTIPHONAL SWELL ORGAN:

8'	Gedeckt	61
8'	Viola	61
8'	Viola Celeste, T.C.	49
4'	Principal	61
2'	Flageolet	61
1-1/3'	Quint	61
8'	Hautbois	61
	Tremulant	

PEDAL ORGAN:

	Pipes	
32'	Contra Bourdon	12
16'	Principal	32
16'	Bourdon	32
16'	Violone (Great)	
16'	Lieblich Gedeckt (Swell)	
16'	Erzahler (Choir)	
8'	Octave	32
8'	Spitzflöte	32
8'	Bourdon (Ext. 16')	12
8'	Rohrflöte (Swell)	
4'	Choral Bass	32
4'	Blockflöte	32
2'	Flöte (Ext. 4')	12
IV	Mixture	128
32'	Contra Posaune (Ext. 16')	12
16'	Posaune	32
16'	Fagotto (Swell)	
16'	Rankett (Choir)	
8'	Posaune (Ext. 16')	12
8'	Fagotto (Swell)	
4'	Krummhorn (Choir)	

ANTIPHONAL PEDAL ORGAN:

	Pipes	
16'	Principal (Great Ext.)	12
16'	Gedeckt (Swell Ext.)	12
8'	Octave	32
8'	Gedeckt (Swell)	
4'	Super Octave (Ext. 8')	12
II	Rauschquint (Preparation)	
16'	Fagot (Ext. of Hautbois)	12
4'	Hautbois (Preparation)	

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LENT AND EASTER

This Joyful Eastertide (Dutch Carol) (with optional parts for 2 Trumpets and 2 Trombones)	arr. Alec Wyton	.25
He is Risen	Claude Means	.25
A Bell Carol	George Blake	.25
Rejoice, All Men of Earth	W. Glen Darst	.20
We Welcome Glad Easter (Youth choir, S.A., and Handbells)	Virgil Ford	.25
Christ, Who Knows All His Sheep	E. H. Thiman	.22
Jesu, Word of God Incarnate	D. H. Williams	.25
Hear My Prayer, O Lord	John Dimeo	.25
Hear the Voice and Prayer	Thomas Tallis	.22

GENERAL USE

Praise the Lord, Ye Heavens (with optional parts for 2 Trumpets, 2 Trombones, Timpani)	E. H. Thiman	.25
How Sweet the Name	W. Glen Darst	.25
The Saviour Reigns	W. Glen Darst	.25
O May Thy Church Build Bridges	J. Boeringer	.25
God, Who Touchest Earth (Unison)	G. S. Freestone	.20

ORGAN

Psalm 42 (Lent or General)	V. D. Thompson	.90
Prelude on "Non Nobis Domine"	Leo Sowerby	1.50

SONGS

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My Master	High or Low	F. MacPhail	ea. .75

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Thoughts on Boxing Day

a Holiday Postscript

by CHARLES PEAKER

The grand Crescendo is over, Advent and Christmas are receding again. The clergy sigh, the organists are in bed, the ladies potter about among the ruins of the feast wondering where to begin, and the fittest symbol for us all is the mangled turkey, cold in the oven. As purveyors of food, have the pulpit and the organ-bench done as well as the kitchen stove?

Never mind! Comparisons are odious. Abel's Roast found favour in Heaven. Let's hope that our words, music and mince-pies did so too. As for me, I'm dying to cook up a sermonette on "The kitchen stove and the preacher" which would be advertised on Saturday's church-page as "Ecclesiastes and the Elements", if we presuppose an electric range.

I've heard many sermons about Mary and Martha, all of them exalting Mary and depicting Martha as an unimaginative drudge, a Cinderella with no hope of a Prince Charming. Sitting stolidly in my stall, I've longed to rise as "Counsel for the Defence".

I never shall. I daren't face the awful responsibility the clergy assume so bravely every week, but if I ever got four minutes I'd say something like this, as my legs shook in the pulpit:

"My friends, Jesus was very, very tired. He had organized a band of seventy men to go before Him and endued them with plenary powers. He was beset with the same hopes and fears about them that Martin Luther, John Wesley and many a Pope were to feel later. He had saved the self-respect of the lawyer who was "willing to justify himself" and in so doing He had given us the immortal story of the Good Samaritan.

Also, He had walked a long way.

You heard the Lesson read this morning, and perhaps you were a bit listless as you met Mary and Martha once more. Look again! See how the declining sun blesses that little white house — the one whose chimney is smoking away so hopefully. Why, even the plants in that parched garden have perked up to greet the Lord. What a rich aroma of cooking there is! Mary, awestruck, meets Jesus at the door, knocking things over as she goes. Martha's honest face is glowing. It's her house, after all, and she's got it fairly shining, and garnished it with a few flowers. There she stands, proud to have such a Guest, but still in command of herself.

A word to the married men! Gentlemen, have you ever brought a friend and his wife home to Sunday dinner, unannounced? Of course you have, and, like me, you must have admired the composure of your Martha as she ushered them into the living-room and retired to put fresh towels in the bathroom and re-arrange the meal. Then as you sat earnestly discussing the sermon, have you never prayed that his Mary would stop being eloquent about the feeding of the five thousand, and go to the kitchen where the clash of the pots and pans begins to sound a bit ominous to your guilty ear?

Ladies, it's your turn now. Have you one or two friends (the dear things) who gladly sail into your kitchen, pop an apron on, and with quiet efficiency take over the salad or stir the gravy, I pass over the well-bred sort who respect your privacy and with rare delicacy leave you to do all the dishes afterwards. You smile? I know, I know, there are some women who would deafen you with gossip while getting under your feet at every turn as they ruin the dessert, but in the main I fancy you

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AUTHOR: INTRODUCTION TO ORGAN PLAYING (Abingdon Press)

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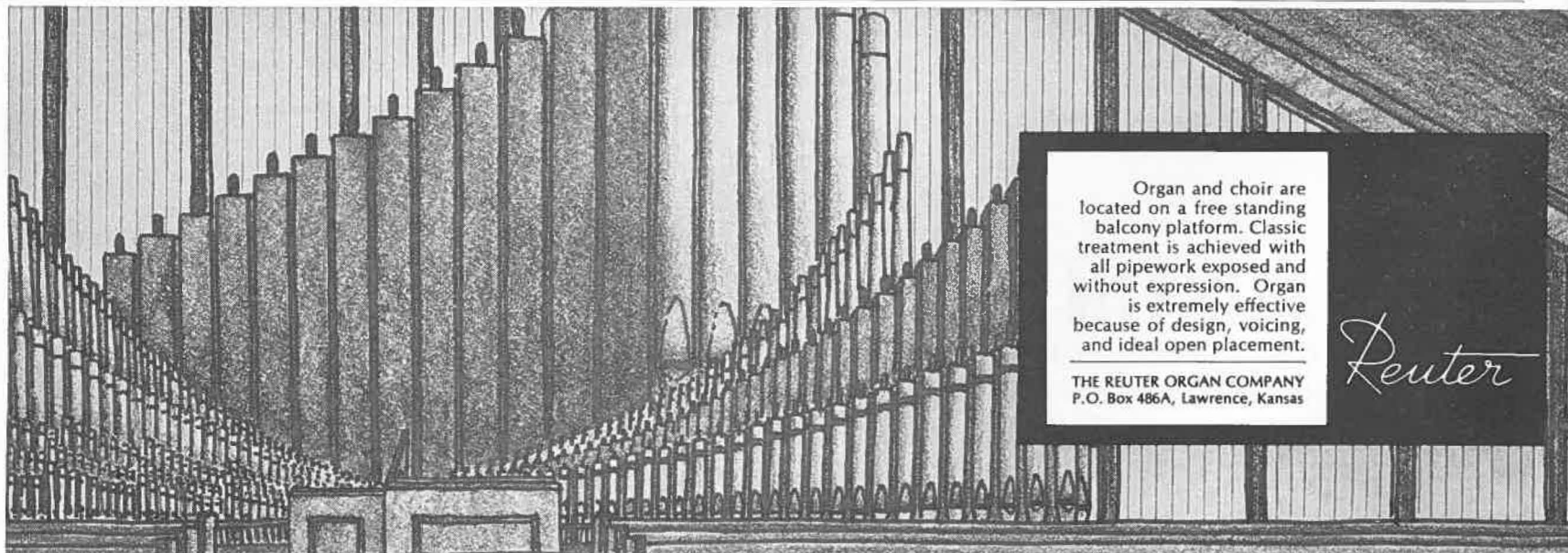
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agree with me.

Friends, *was Martha right? OF COURSE SHE WAS.* Man cannot live by bread alone, but he must have some of it. How sad if Martha had abandoned her dinner and joined Mary at Jesus' feet.

Was Mary right? OF COURSE SHE WAS. It would be impious to doubt it; you heard Jesus tell Martha so. In so doing, Our Lord administered a gentle rebuke to that strong faithful soul who could take it and spared the rapt one who could not take it. You have only to look at the Samaritan woman at the well, she who had five husbands, to observe this same consummate courtesy, a courtesy which neither damned nor condoned.

Martha, I think, is the prototype of all those women who staff our Ladies' Aid groups and our Guilds. You may see her any day among those Sisterhoods which have fed the hungry ever since Jesus walked the earth. If Life is in some sort a Liturgy, then the humble kitchen stove is an Altar . . . You know, I have sometimes wondered whether Martha really needed help with that dinner, or whether there were a spark of envy in her eye as she turned to glance at her sister, burned her finger in so doing, and spoke a little too quickly. Perhaps "twere to consider too curiously, to consider so" as Horatio said to Hamlet.

At all events, I have no doubt of one thing. When Mary heard her sister's question, saw the weariness in Jesus' eyes, leapt to her feet and did what she could, Martha, we may be sure, was gentle with her. It must have been a lovely, lovely dinner party.

The moral? There is none. The message. My friends, if you have not sensed it, I cannot help you.

"AND NOW . . ."

R. W. DIRKSEN, Ocala, Fla. has been appointed representative for the Reuter Organ Company in northeast Florida, Northern Virginia and Central Florida. Mr. Dirksen's former territory of northern Illinois, southern Wisconsin and eastern Iowa is now represented by Larry Krusie, Freeport, Ill.



Records

Two records this month feature two highly regarded church and recital musicians in situations exhibiting them both to good advantage.

Canadian-born Gerald Bales has been nearly eight years at the Cathedral Church of St. Mark in Minneapolis. The new record of Festival Music at the cathedral (Hennepin Avenue and Oak Grove Street, Minneapolis, Minn. 55402) displays Mr. Bales' considerable talents as a composer and a conductor. The organ has been rebuilt by Möller since an earlier record and is greatly brightened and clarified; Paul Emch plays on this disk. Mr. Bales makes brilliant use of a brass sextet and timpani in his own Festival Fanfare, Te Deum, Jubilate Deo and Fanfare for Easter Day. The choir sings with good tone, clarity and balance on the extended Te Deum and Jubilate as well as in Bach chorales and the Willan Christ Hath a Garden. The whole record creates a good kind of festival excitement.

Dr. George Markey, also an outstanding church musician, is exhibited here as recitalist on Volume 1, series 2 of the Wicks Organ Concert Series. The bright, clear instrument is very well recorded on this disk and Dr. Markey plays with crisp technique and convincing rhythm. The first side of the Mendelssohn Sonata 1 and two Schumann pedal piano pieces properly exploits the Romantic aspects, with a good helping of schmaltz. Side 2, all Duruflé, is more in the mood of Mme. Duruflé than of her spouse — a kind of unabashed vir-



Myrtle Regier will be on sabbatical leave-of-absence from her position as college organist and lecturer in the music department of Mount Holyoke College, South Hadley, Mass. from February to September 1967. She will study in Lüneburg and Hamburg, Germany, continuing her research on Baroque organs of North Germany and the performance style of the literature. This is a continuation of the study she did on a previous sabbatical in 1960 when she travelled through Portugal, Spain, Italy, Austria, Germany, France, Holland and England, hearing and playing the related literature on the significant instruments of each country.

In Miss Regier's absence from Mount Holyoke, Sara Starness will serve as college organist and lecturer in the music department. She is a graduate of Oberlin where she studied with Ray Ferguson, Fenner Douglass and Robert Fountain, and where she participated in the Junior-Year-in-Salzburg program. She holds the SMM degree from Union Seminary where she studied organ with Vernon de Tar and harpsichord with Eugenia Earle. Since graduation from Union she has been organist-director of music in the First Methodist Church, Franklin, Tenn.

tuosity. This record displays Dr. Markey at his best and most characteristic. — FC

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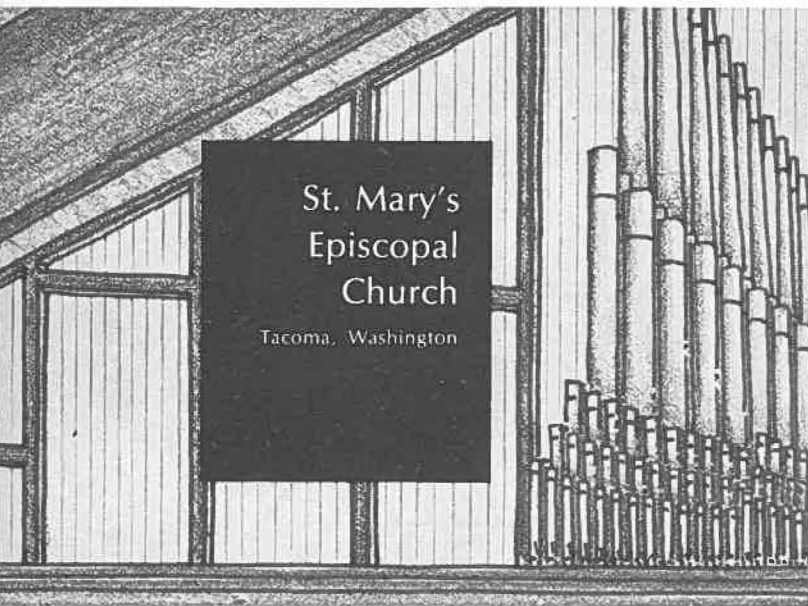
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concluding

Spirit of Change and Renewal

by Sister Gerard Ann, S. S. N. D.
Principal, St. Therese School
Jackson, Mississippi

continued from January

According to Gelineau, the most important declarations are contained in the preamble to the chapter on Church Music. It applies the spirit and teaching of the whole Constitution to music. It brings out the function and character of music in the liturgy, which leads to the conclusion that this music is the more sacred as it is more closely linked to the liturgical section on action. The measure of its worth is therefore no longer the purely musical and aesthetic aspect, but rather the fulfillment of the "Munus Ministeriale" itself.

The function of sacred song in worship leads to certain assumptions with regard to the type of prayer, reading, psalms, hymns; and to performers, the form and the manner of performance. The Constitution indirectly provides a code of church music, which the Council could not work out in detail. The Council has only indicated the effects produced by music in the liturgy, and with these effects, its value as a sacred sign is closely connected. 1. It expresses prayer more intimately; 2. It promotes the sense of unanimity. 3. It lends greater solemnity to the ritual — the festive character of the Christian liturgy expressed in song. All forms of genuine art are explicitly allowed as long as they correspond to the Munus Ministeriale. The Constitution in no way encourages musical poverty and it is desirable that the new kinds of song, which will spring up in the wake of the liturgical reform, will have the dignity of true art.

With this end in mind the Church is now seeking ways and means to preserve the rich heritage of the past and at the same time provide for the creating of new music to fit the pattern of the revised liturgy. In pointing out the need for adapting and creating the music of the liturgy, the guiding norm will always be the necessity of true art as the only useful vehicle for expressing the meaning of the sacred texts. Thus all forms of music suggested will be accepted or rejected on the basis of their artistic merit.

The English language is now maintained throughout the entire program of participation; this is to allow for unity of direction and continuity of practice. This helps to make the people feel at ease with the sung rites once they have come to appreciate the English Mass. Such a coherent pattern of worship will cut through the initial bewilderment and even resentment that might come with the changes.

Choir directors are urged to make full use of whatever good English music is available, and do all that lies within their power to bring about a meaningful program, in which the choir and the congregation are acquainted with the very best in English hymns and chants. Fortunately we are gifted with a good number of talented musicians in this country who are aware of the true bonds of liturgical music, and the need for introducing the vernacular music as soon as possible. This is truly an age of transition, an age when creative talent can be challenged to the fullest and when the musicians can look forward to seeing a truly authentic art growing out of the new English Liturgy.

At present, there is a problem of repertoire; we will have to wait until a good selection of approved music is at hand; however, we are assured that the interim will not be too long for Catholic composers are now skillfully and tastefully seeking to provide new music of excellent quality and taste, music that will make the Mass an occasion of joyful song and prayer.

Indeed the musician and composer of today has a most important role to play in complying with the requests of the Council. These musicians, filled with the Christian spirit, are made strongly aware that their vocation is to produce Church music and to increase its store of treasures. They need personal, intimate, and immediate experience with the liturgy, its spirit, its practice, and its rules. One who is not an active and conscious member of a real celebrating and singing community can hardly feel the needs of such a community in himself. The next should accord with Catholic doctrine and be drawn mainly from Scripture and liturgical sources. This is not an easy task but the Council has great confidence in the creative ability of our generation. It is obvious that it cannot do all this quickly and at once; it will need time. This is the beginning of a period of hard work and of groping for new ways in the direction indicated by the Council.

Since it is evident that the Council wants singing restored as the people's way of participating in a religious service, special consideration is given to the type of music to be used. We can no longer be satisfied with nor even tolerate much of the inferior, flowery, sentimental music, heard in many of our churches during the past decades. Many an old-timer and die-hard will argue that such music makes him feel good, and affects him emotionally, thus inducing him to pray better. Those who really believe that such music is acceptable as long as it makes them feel good, fail to understand the true position of music in the service of the Church. No matter who is singing, choir or congregation, the primary purpose of music in the liturgy is the purpose of the liturgy itself; the honor and glory of God. The secondary purpose of singing — uplifting the spirit of the congregation — is certainly important, but it is secondary. Using the shoddiest, sleaziest material we have for the purpose of glorifying God is not very sound theology or even good common sense.

Many of the so called "favorites of the old hymns" date back to the Victorian era which, in the field of secular music, saw the flowering of the sentimental ballad. It was quite obvious that many of the hymns of those days were directly inspired by the popular songs. Those persons with good musical taste suffered acutely as they were forced to listen to such strains as Mother Dear O Pray For Me, Mother at Your Feet Is Kneeling, Good Night Sweet Jesus, and others. The ridiculous choice of words, the swinging waltz time, with its familiar "oom-pah-pah" rhythm, and the clumsy and lushy leaps and intervals of these so-called hymns were enough to make the person with a true sense of music appreciation want to leave the services. I can still remember very clearly the effect that these had on me as a child. I was one of a large family, the oldest of a lively energetic group of youngsters. On rainy days when we couldn't go out to play, we would gather on our large screened porch and indulge in one of our favorite rainy-day games: "Choir." This was our very own creation, our own original game in which we vied to see who could imitate the ladies in the choir the best. Each of us would pick a certain dear lady and mimic her to our heart's content. Indeed such a bel-lowing and screeching you never heard in your life. It was always a privilege if you got to be Lady McNabb or Lady McRaze for then there was an added feature of real competition in the game.

continued on page 26

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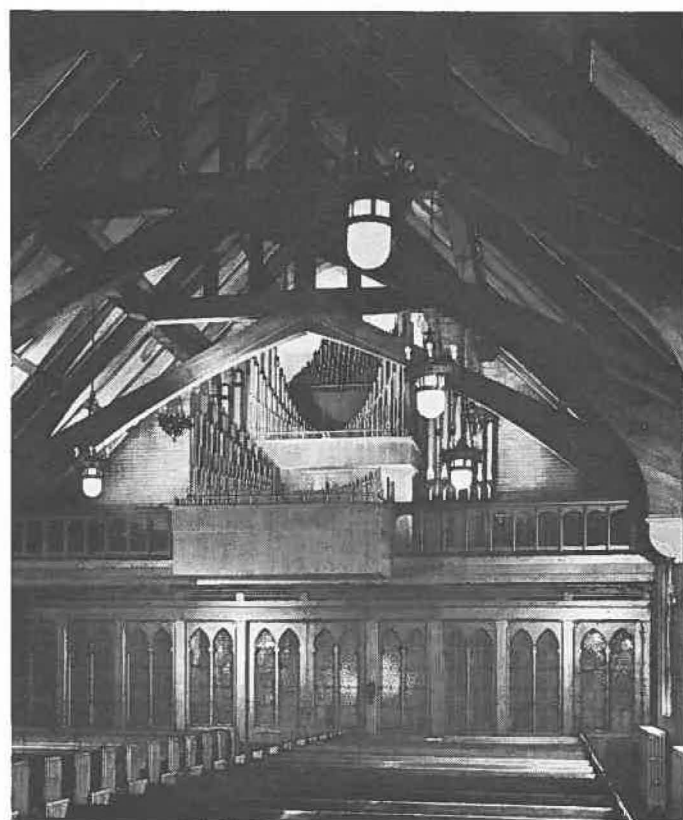


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15 Regional Conventions Coast to Coast in 1967

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President's Column

The Guild is a member of the National Music Council, which is a non-profit membership corporation founded in 1940 and chartered by the Congress of the United States in 1957 and dedicated to the furthering of the arts in this country. There are nearly 60 member organizations covering every field of music making practiced in America.

The National Music Council publishes a Bulletin three times a year which contains news of all the member organizations, as well as articles and learned papers on topics covering a wide variety of interest. It occurs to me that our membership might be interested in subscribing to this Bulletin and I want to call your attention to the fact that a subscription rate of \$3.50 per year will bring this Bulletin to any interested persons. If more than 25 subscriptions are ordered from one source, the annual rate is \$3.00 a year, and this might be of interest to our larger chapters. In any case, the person to address is Mr. James Browning, Executive Secretary, The National Music Council, 2109 Broadway, N.Y. N.Y. 10023. A study of this Bulletin would represent a broadening of the interests of all of us. I recommend it to you most warmly.

ALEC WYTON, National President

Reminder about AGO European Flight

The final date for signing up for the first European tour sponsored by the American Guild of Organists is March 1. Even before publicity was released, word of mouth notice brought in many reservations. Only 150 will be accepted on a first-come-first-served basis.

Details of the tour were given minutely on page 14 of the January issue. Consult this on matters of cost, dates, places visited and special features included. The address is: Mr. Travel Agent, AGO European Tour Dept., 99 Canaan Ave., Norwalk, Conn.

Ohio Valley Regional Plans All Made

Plans are well formulated for the Ohio Valley regional convention, which includes all chapters in Kentucky, Ohio and West Virginia. Location will be Louisville, Ky., whose chapter last hosted the convention in 1955. Dates are Monday through Wednesday, June 12-14, with the regional organ playing competition to be held the afternoon of June 11, and a pre-convention recital the same evening.

A choral clinic will be conducted by Elaine Brown of Singing City, Philadelphia, and an organ workshop conducted by Robert Anderson. Featured recitalists include Robert Anderson, Karel Paukert, Clyde Holloway, Boggs Ryan and

Heinz Wunderlich. There will also be a chamber music program by University of Louisville faculty members, a Guild service, a Solemn High Mass in vernacular sung by the Schola of St. Meinrad Archabbey, and program by the Bach Society of Louisville with instruments. Speaker at the banquet will be Dr. Charles Peaker.

There will be the usual displays of organ and choral music by several publishers, and of products of various instrument manufacturers. General Chairman of the convention is David Wilson, sub-dean of the Louisville Chapter, and over-all arrangements are under the direction of Robert Crone, dean of the Louisville Chapter and regional chairman.

A special effort is being made to interest students, both member and non-member, to attend the convention, with special registration rates offered. For further detailed information on program etc., write David Wilson, 314 S. 7th St., Seymour, Ind., or Robert Crone at 108 Iola Road, Louisville, Ky., 40207.

Guidelines for Improvisation Contests, Local, Regional, National

It is the desire of the National Council of the Guild to establish an improvisation contest along similar lines to the student competition. In the interest of furthering this desire, the following guidelines are established for the 1967-68 Convention Year's.

Where interest in improvisation exists, chapters are encouraged to establish contests and sponsor winners for the regional conventions. Regions are asked to establish contests at their conventions of 1967. *Eligibility for regional contests will not be dependent on chapter sponsorship.* However, the national contest at the National Convention of 1968 will be open only to regional sponsored contestants.

The following rules are established for the 1967-68 competitions:

Chapter competition shall be patterned after the rules of the regional competitions.

Regional Competition

Eligibility: Contestants must be members of an AGO chapter. Chairman and committee members of improvisational contests are ineligible for competition.

Prizes: Information concerning prizes to be furnished by regional convention chairmen.

Date & Place: To be held at 1967 Regional convention, location to be determined by regional chairman. If applicants are many, a pre-contest run off is encouraged.

Form of Improvisation: Theme & Variations. Theme will be given contestant 5 minutes before improvisation. The National Improvisation Contest Chairman will submit theme to Regional Competition Chairman.

Time Allowance: Each contestant shall be allowed 1 hour prior to competition for familiarization of instrument. The contestant will be allowed 20 min. for improvisation which includes setting up organ.

Judges: There shall be three judges, none of whom have students in the competition. Two judges will be notable as composers or theory teachers or improvisationalists. The judges will be appointed by the regional competition chairman. The judges should be acquainted with the theme prior to the contest.

Date of Application: All applications should reach the regional convention chairman 20 days before the competition.

National Competition

Eligibility: Winners of 1967 Regional Competition. A region may, in exceptional cases, sponsor two contestants.

Prizes: The four top performers will compete for the national convention audience. Prizes will be announced in next issue of THE DIAPASON.

Date & Place: Contestants will compete Saturday, June 29 in Denver, Colo. The four top performers will then compete during the convention.

Form of Improvisation: To be announced prior to competition.

Time Allotted: Improvisation shall be no longer than 20 minutes including setting up organ. Prior organ familiarity of one hour will be allowed.

Judges: Three judges none of whom have students in competition. Judges shall be prominent as composers or improvisationalists. Judges shall be familiar with theme prior to competition. One judge to be appointed by the National President and 2 judges by the National Competition Chairman.

Financial Assistance: Financial considerations will be offered contestants. Details will be published at a later date.

Chairman of the National Improvisation Contest:
Edmund L. Ladouceur
714 Dunston Street
Colorado Springs, Colorado 80907

Central New Jersey

The Dec. 5 meeting of the Central New Jersey Chapter was held at the Hamilton Square Baptist Church. The evening consisted of games and the singing of Christmas anthems brought by various members. Gifts were exchanged and refreshments served.

JOHN SCHROEDER

Merrimack

The Merrimack Valley Chapter met Nov. 15 for dinner at the Trinity Episcopal Church, Haverhill, Mass. Following dinner, John Ken Ogasapian, St. Anne's Episcopal Church, Lowell, played a fine program which appears in the recital columns. Mr. Ogasapian is a past-dean of the Merrimack Chapter.

ALBERTA MATHIESAN

KNOW YOUR GUILD



Mary W. Hornberger, Chairman for the 1967-68 Organ Playing Competition, received her Bachelor and Master of Music degrees from Northwestern University, Evanston, Ill., where she majored in organ and flute. After receiving the degree of Master of Sacred Music from Union Theological Seminary in New York, where she also studied with Claire Coci, she continued her studies at Westminster Choir College, Eastman School of Music and the American School of Fine Arts in Fontainebleau, France. She is a member of Pi Kappa Lambda, honorary professional music fraternity.

Mrs. Hornberger was a member of the hymnal revision committees of the primary and junior hymnals for the Presbyterian Church.

After serving for 11 years as director of music at Garden City, Long Island, Community Church, she is currently director of Music at First Plymouth Congregational Church, Denver, Colorado, where she has been since 1964.

West Jersey

The West Jersey Chapter met Dec. 5 at Central Baptist Church, Woodbury, N.J. James Freund, host director of music, gave a lecture-demonstration entitled Vocal Techniques for Youth Choirs. The Woodbury High Ensemble choir, directed by Mr. Freund, sang illustrative examples, as well as several Christmas Carols.

RUTH FINK

Metropolitan New Jersey

The Metropolitan New Jersey Chapter met Dec. 12 at the parish house of the Bloomfield Presbyterian Church. Dean William Simon, of the host church presided. The Rev. Robert W. Schott, Westminster Presbyterian Church, Elizabeth, gave an interesting talk on The History of Jazz, including its present use in church music.

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News of the American Guild of Organists—Continued



The above picture shows those present for the council meeting Nov. 13 in Detroit. Back row, left to right: Alec Wyton, national president; James E. Bryan, executive director; Kent McDonald, Michigan state chairman; Robert Slusser, Detroit Chapter board; Jack Osseward; William Brewster Giles, Detroit Chapter board; Grover Oberle; Thomas Matthews; George William Volk; Ray Ferguson, Detroit Chapter board; William Whitehead; Claude Means; Samuel Walter; Harland Jylha, Detroit Chapter board; Austin Lovelace; Vernon de Tar, national vice-president; Edgar Billups, Detroit Chapter dean.

Seated are: Charles Dodsley Walker, national secretary; Alexander Schreiner; Betty Chanik, Detroit Chapter recording secretary; Roberta Bitgood; Sharon Rogers, Detroit Chapter board; Catharine Crozier; Mildred Andrews; Kathryn Hill Rawls; Ruth Barrett Phelps; S. Lewis Elmer.

Southern New Jersey

The Nov. 14 meeting of the Southern New Jersey Chapter was held at the Vineland Training School for the Retarded, Lynn Ware, member, who teaches at the school, demonstrated his methods of teaching rhythm with various records and instruments. One of the older students who is a teacher helper played three moderately difficult compositions on the piano. The school choir performed most of the songs from the Sound of Music. It was a worthwhile and informative evening for the chapter.

ELIZABETH S. DIKE

Philadelphia

The Philadelphia Chapter met on Dec. 10 at the Presbyterian Church of Chestnut Hill. Following dinner, members heard a program of music for organ and brass. Two members, Ernest Lehrer, Christ Church and St. Michael's, and Michael Korn, First Methodist, Germantown, alternated between playing the organ and conducting. The brass ensemble was composed of students from Temple University. Suggestions were given as to practical uses for the music presented in a church service. The audience became the choir in the performance of Flor Peeters' Entrata Festiva, together with two trumpets, two trombones, tympani, and organ. Other music was by Lockwood, Bach-Biggs and Sowerby. Four trombonists also played music for trombone choir.

Lancaster

Dr. Preston Rockholt, College of Church Musicians, National Cathedral, Washington, D.C., conducted an all-day workshop in First Presbyterian Church, Lancaster, Pa., Nov. 12, for the Nov. meeting of the Lancaster Chapter, with Luke Grubb, chairman. Chapters of the surrounding area were invited to attend, including Harrisburg, Reading, York and Baltimore, Md. The morning session consisted of an enlightening talk and reading of the music of Franck. After lunch at the King Douglas Hotel came an interesting discussion and demonstration on improvisation and tempi of hymn playing. The last section of the workshop was the playing of modern church music by Dr. Rockholt.

The annual Advent luncheon was held Dec. 3 at Canterbury Court, with Helen Buss chairman. After the buffet luncheon and social hour the Rev. Nevin E. Schellenberger spoke on our changed times and culture, including ways of worshiping an unchanged God.

ALCESTA S. REDMAN

Central Hudson

The Central Hudson Valley Chapter met Nov. 21 at the First Presbyterian Church, Poughkeepsie, N.Y. with Ted Green as host. Dean Robert Palmatier announced plans for the January meeting, and requested the information to be filled out on the newsletter be returned soon. The meeting was to be a study of organists and choir directors salaries in the area in order to give members more bargaining power. After the business meeting members read through several Christmas cantatas and a service of lessons and carols. Refreshments were served by our host.

CONNIE LACEY

Lehigh Valley

The Lehigh Valley Chapter held a dinner meeting Nov. 18 at Cedar Crest College, Allentown, Pa. Charles McAnall, instructor in music at the college, played the following on the Allen in Alumni Hall: Prelude and Fugue in D major, Bach; Chorale in B minor, Franck; Variations on Veni Creator, Schroeder. Mr. McAnall held a question and answer period and additionally demonstrated the tonal aspects of the instrument.

The Lehigh Valley Chapter held a dinner meeting at the First Presbyterian Church Bethlehem, Pa. Father William H. Mooney, AAGO, spoke on Vatican II and its influence on Roman Catholic church music. Father Mooney is the director of music for the Allentown, Pa. Diocese and director of the choirs at the Cathedral of St. Catherine of Sienna.

MARGERY GUMPY

Niagara Falls

The Niagara Falls Chapter met Nov. 21 at St. Peter's Episcopal Church for a choral rehearsal and demonstration of choir techniques by Cecil Walker, organist-choirmaster at Grace Episcopal Church, Lockport. Members invited choir members from the churches they serve so that approximately 50 members and guests benefited from the event arranged by Mrs. J. Frederick Neff and Mrs. Charles M. Offenbauer. Announcement was made of the Marilyn Mason recital for Feb. 3 at Zion Lutheran Church. Dayton F. Tynan, Jr., was to be chairman for the event.

EDITH M. YNGVE

Syracuse

Syracuse Chapter members and friends gathered Dec. 13 at First Universalist Church for a Christmas party. The highlight of the evening was the appearance of the Swing Sixteens, a group of students from Fayetteville-Manlius High School under the direction of Mary Frances Cunningham.

JANET LEWIS

Stamford

The Stamford, Conn. Chapter sponsored an afternoon recital Nov. 27 by Ronald Arnatt, at St. John's Episcopal Church. Mr. Arnatt returned in the evening to present a thought-provoking lecture on Contemporary Church Music, well received by those in attendance. September and October activities were reported too late for inclusion in these columns.

GORDON E. JOHNSON

Hartford

The Hartford, Conn. Chapter sponsored a choral workshop Nov. 12 at the Hartt College of Music of the University of Hartford. It was conducted by Gerald Mack, choral director at the College. The morning session included a concentration on the Development of Vocal Techniques, using the audience as the workshop choir, and a presentation of Rehearsal Techniques in which the University Chorus was the demonstration group. Lunch at the university cafeteria was followed by a session on repertoire with emphasis on junior choirs. The workshop concluded with an extensive question period.

DIANNE TREGGOR

Berkshire

The Berkshire Chapter featured Bach in its Evening of Sacred and Choral Music Nov. 13 at St. James Episcopal Church, Great Barrington, Mass. Andrew Clark, Pittsfield, played Bach's Fantasie and Fugue in C minor, Schmücke dich, and Prelude and Fugue in A minor. A tape of the Interfaith Choral Festival June 19 at Tanglewood was heard.

New London County

The New London County, Conn. Chapter held its annual Christmas dinner Dec. 6 at the Baptist Church of Noank. The Rev. James L. Pratt, Mrs. Pratt and Russell Shafer were hosts. The program, sung by the chorus and the madrigal group of Mitchell College, under the direction of Esther Kolb, included carols of many lands.

RICHARD W. HYDE

Vermont

The Annual members recital of the Vermont Chapter was held at the Second Congregational Church, Greenfield, Mass. Nov. 13. The organ is a three-manual Möller installed in 1962. The performers were R. H. Van der Linde, Bennington College and William P. Rugg, organist of the host church. Mr. Van der Linde played Sweelinck's Mein junges Leben hat ein End, Bach's Trio Sonata 2 and the A minor Chorale, Franck. Mr. Rugg played Prelude and Fugue in F minor, Bach and the Suite, Veni Creator, Durullé. After the program, members adjourned to a local restaurant for dinner.

HARRIETTE SLACK RICHARDSON

Bridgeport

Members of the Bridgeport, Conn. Chapter attended the organ recital and a seminar on contemporary church music Nov. 27 at St. John's Episcopal Church, Stamford. The Stamford Chapter was sponsor and Ronald Arnatt, organist, composer and conductor, was featured artist.

The annual Christmas party for members and their spouses was held Dec. 13 at the home of Paul Knox. Good fun, food and fellowship helped to make a rather snowy nite more enjoyable.

CAROLE FANLOW

Pittsburgh

The Pittsburgh Chapter held a joint dinner meeting Nov. 28 with the Association of Catholic Church Musicians at the St. James Catholic Church, Wilkinsburg. The program, sponsored by the music commission of the Pittsburgh Diocese under the co-ordination of Robert Snow, was a demonstration mass showing recent changes in the Catholic liturgy and introducing some of the newly commissioned music for the mass in English. Assisting were the host pastor, the Rev. Fr. Robert Murphy as liturgist; the combined choirs from St. Germaine parish, Bethel Park; Holy Innocents High School choir, West End; and members of the host choir. The director of the choirs was James Welch who had just completed a choral workshop for the Pittsburgh diocese. Donald Beikman, host organist, played the mass. Mr. Snow gave a preliminary explanation of how a mass is structured. Then followed a celebration of the mass in English, which Mr. Snow accompanied with a running commentary and manual cues to lead the congregational

portions. The liturgy for the first Monday in Advent used samples of several styles of musical settings for demonstration purposes. After joining in the lusty recessional hymn, O Come, O Come Emmanuel, members enjoyed a fellowship hour of browsing through a display of choral works, and coffee and talk.

The chapter held its annual post-Christmas party Dec. 27 at Zion Lutheran Church, Brentwood, with George Kohl, host-organist. A group of pre-party preludes was played by Lois E. Barber, cellist, and Past-dean Mary Louise Wright, organist — numbers by Bach, Handel, Purcell and Bruch. In the fellowship hall of the Church, the Country Dance Society of Pittsburgh, Dora Bund, program director, provided a program of 17th century English country dances for the Christmas season, as would be presented to guests in a typical English baronial hall. Charlotte Robinson, Liverpool, England, set the mood as she read from Washington Irving's "A Bracebridge Christmas." Albert Goldsmith, announcer for the group, explained origins and significances and special features of the type of dancing. Dances were performed in authentic costumes and with the customary Hobby Horse, and the Fool to tease dancers and audience alike, to remind everyone not to take life so seriously. Between dance groups, Myra Elmers, folk-singer, entertained with English and American folksongs, accompanying herself on a rare three string dulcimer, peculiar to a small pocket of Appalachia. Then the entertainers became the audience while the spectators became the performers in a game production called Who Wrote That?, directed by Nan Cloake Neugebauer. The winning team received suckers, the losers, bubble gum. While everybody enjoyed the reward of punch and cookies, Mrs. Neugebauer continued her entertainment with a skit, Choirmaster's Christmas Eve, an original take-off on carols and popular tunes, and a group of original, sung nursery rhymes.

WILBERTA NADEN PICKETT

Alexandria

An informal Christmas party was held Dec. 12 by members of the Alexandria Chapter at Marguerite W. Brice's lovely McLean home. The program featured Christmas madrigals accompanied by Mrs. Brice on her two-manual Allen and selections of Christmas organ music played by Mrs. Brice and Katherine S. Fowler. The program was concluded by Grace Wall singing Irish folk songs, accompanying herself on her Irish harp.

Wilbert A. King demonstrated choral techniques at the Jan. 9 meeting of the chapter at the Columbia Baptist Church, Falls Church, Va. Mr. King, choral director of the Ft. Hunt High School choir, Fairfax, led members of the Alexandria and District of Columbia chapters in sight singing with emphasis on his technique for achieving effective diction, tone and phrasing. A group from his choir sang these selections in polished performance, illustrating the result of his choral techniques, at the conclusion of the program.

MARJORY H. MELNICK

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News of the American Guild of Organist—

Chesapeake

The Chesapeake Chapter members and guests of Baltimore began the holiday festivities Dec. 5 when the annual Christmas party was held at Salem Lutheran Church, Catonsville. In a midst of colorful decorations, red punch and hors d'oeuvres were served as guests arrived and following that they enjoyed a ham dinner. A giant mobile of Chrismons, flickering candles along with holly and pine gave the dining room an air of holiday spirit. After dinner a trumpet call announced the arrival of a troubadour, in the person of Chester Mahl, who was dressed in the red and green of the season. He delivered a "no-comfort and joy" message to all organists for Christmas. Guests then enjoyed unwrapping the gaily wrapped nonsensical gifts that were displayed on a large center table. Beautiful slides taken by Dick Reynolds on the last three September bus trips were shown following the "gift trading." Elsie Rau was in charge of the delightful evening enjoyed by about 70 guests and members of the Guild.

UNICE S. HEARN

Delaware

A concert Dec. 11 to which the public was invited was held at Grace Episcopal Church, Wilmington, sponsored by the Delaware Chapter. Donald L. Rittenhouse conducted the 16-member vocal group with Stoddard Smith at the console. Elizabethan garb dressed the singers according to the period of the music sung — sacred Christmas music from the Renaissance and early Baroque periods. Works of Monteverdi, Victoria, Dufay, Walthier, Clement Praetorius, and A. Scarlatti were heard.

CAROLYN CONLY CANN

Wheeling

The Wheeling, W. Va. Chapter sponsored a Christmas junior choir festival of carols at St. Matthews Episcopal Church Dec. 11, to which the public was invited. Junior choirs from six area churches participated as one choir of more than 200 children to celebrate the coming of the Christ Child and worship God through music. Anthems sung included Antiphonal Carol, Manz, Let Our Gladness Know No End and How Far Is It to Bethlehem?, Marie Pooler. The host minister, the Rev. Allen Wyman was assisted in the service by the Rev. Harold Rust of St. Mark's Lutheran Church and the Rev. Charles Roberts of St. John's Episcopal Church. Millard Meal directed the anthems and James Nelson, Jr. was organist.

RUTH J. HAHLE

Western North Carolina

The Western North Carolina Chapter met Nov. 28 at the First Presbyterian Church, Asheville. Dean Dorothy Peeke presided over the business meeting and announcements were made concerning the musical Christmas programs to be heard in the area. A report was made on the progress of the newly formed choral group sponsored by the chapter, with its next meeting Jan. 10. Lewis Fisher introduced Dr. E. Frank Edwinn of the host church for a program of music of the Baroque Period with Peggy Simpson, soprano, and Dr. Edwinn, bass-baritone, accompanied by Mrs. Frederic Kress, harpsichordist.

September and October events were reported too late for use in these columns.

MRS. JAMES A. HENDERSON

Augusta

The Augusta, Ga. Chapter was invited to the dedication of the new Casavant at St. Paul's Episcopal Church where Sub-dean Everett Summerhall is organist and choirmaster. Preston Rockholt played the dedicatory recital Dec. 1.

The Augusta Choral Society, founded and directed by Emily Remington, Georgia State Chairman, sang Bach's Mass in B minor, accompanied by Sub-dean Summerhall. Guild members are also members of the Choral Society. Vespers for the chapter were held Nov. 20 at the Lutheran Church of the Resurrection where Mrs. Remington is organist and choirmaster. The music was sung by the host church choir and that of St. John's Methodist Church where Dean Wynn Riley is organist and choirmaster. The Rev. H. L. Huntley, pastor of the host church was assisted in the service by the Rev. Edward O. Waldron, chaplain for the Chapter. Included in this service was a recital by Porter Remington, daughter of Emily Remington.

LAURA G. CAMERON

Greenville

The Nov. 20 meeting of the Greenville Chapter was held at the Westminster Presbyterian Church and the Westminster Musical Series sponsored a recital by David Lowry, Rock Hill.

The chapter met for a Christmas Party Dec. 12 at the home of the George C. Leists. Mrs. Leist and Mrs. Green H. Giebner were co-hostesses.

ROSALIE BRYAN

St. Petersburg

The St. Petersburg Chapter sponsored its annual junior choir festival at the Christ Methodist Church Dec. 4 with more than 300 children from 15 area churches participating. Director was Mrs. Paul R. Hultquist. Mrs. John L. Reynolds was the assistant director. Festival organist was Charlene Alexander, organist of the host church, and J. C. Epting was the festival pianist. An organ prelude of Christmas selections was played by Dana A. Bennett. The offertory was played by Susan Marple Sipe and consisted of chorale preludes by Bach, Buxtehude and Pachelbel. Anthems sung by the festival chorus were by Buxtehude, Spinney and Smart. Flutists were Nancy Gazley and Jessica Hall. A vocal solo was sung by Jan Gatewood, age six; a violin duet was played by Carolyn Billups and Lowell Koons, accompanied by Alan Cook, pianist. A boys quartet sang and the Knox Bell Choir from the First Presbyterian Church was directed by Marvin Neatrou. A choral benediction was sung at the close of the festival by the choirs; followed by Silent Night with the church lights dimmed and the children's candles lighted to create a beautiful effect.

DOROTHY BERRY KIRK

Nashville

Members of the Nashville Chapter assembled at the home of Dean and Mrs. Gregory Colson Dec. 13 for the annual Christmas party, the second consecutive one at the Colson home. Lights twinkled everywhere and Christmas greens were lavish throughout the spacious home. Music and entertainment were kept on the light side. Betty Colson prepared refreshments in keeping with the yuletide season. Dean Colson bypassed the business meeting except for the appointment of Nancy Brown, nominating chairman for the double slate to be presented at a future meeting.

ELEANOR D. FOSSICK

Mobile

The Mobile, Ala. Chapter enjoyed a buffet dinner at the home of Dean Robert Sawyer Dec. 13. After dinner the guests enjoyed inspecting the organ Dean Sawyer is building in his music room.

ESTHER KNUDSEN

North Louisiana

The North Louisiana Chapter had a Christmas party Dec. 19 at the home of its dean, Mrs. Henry Bond. Refreshments were served and a social hour enjoyed. A short business meeting followed at which members voted a cash award to a deserving student at Centenary College. A committee was appointed to choose the recipient. The award will be made in May at the college chapel. After the business meeting all joined in singing Christmas carols with Dean Bond and Robert Ehrhardt accompanying.

CORRIE SHAMP

Louisville

The monthly dinner and business meeting of the Louisville chapter was held Dec. 12 at Hutchinson Memorial Presbyterian Church, New Albany, Ind. The proposal of the national council to publish a monthly magazine was brought before the members. After discussion, it was felt that a chapter decision should be held in abeyance until additional information is received from AGO headquarters.

The evening's program of Christmas music included performances of preludes on carol tunes by the New Albany High School string orchestra, conducted by Rubin Sher; a concerto for two sopranos and recorders; brass and organ music; and a cantata sung by combined youth choirs, conducted by Hannah Wolf, Director of Music of Hutchinson Memorial Church.

DOVIANNA BYERS

Los Angeles

Members and friends of the Los Angeles Chapter met in the Whittier College Chapel Dec. 12 for a Christmas program of choral and organ music. Performing were the Whittier College Madrigal Singers and the Whittier College a capella choir, directed by Eugene M. Riddle, and David L. Smith, chapel organist. Refreshments were served in the social hall following the program.

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News of the American Guild of Organist—Continued

Tulsa

More than 80 members and guests were present at the annual pastor-organist dinner meeting of the Tulsa Chapter held on Dec. 6 at Trinity Methodist Church. After an abbreviated business session presided over by Dean Thomas Matthews, a rousing performance of the Toy Symphony by Joseph Haydn was played with the following chapter members participating: Nightingale, Norma Helen Hampton; Drum, John Halvorsen; Trumpet, Betty Moses; Ratchet, Richard Doverspike; Cuckoo, Eleanor Hawn; Triangle and Quail, Wesley Howl; Lois Watkins provided the orchestral reduction at the piano and Laven Sowell conducted. As if that were not enough, there followed a panel discussion and seminar utilizing questions submitted by pastors around the whole subject of church music and theology. This annual feature never fails to provoke thought and generate much lively exchange and, it is hoped, improve communication between the church musicians and their clergy.

MRS. JAMES E. WATKINS, JR.

Houston

The Houston, Tex. Chapter sponsored four of its members in recital Dec. 4 at St. Michael's Roman Catholic Church. Organists appearing were: N. James Clark, George Schulz, Kay Holford and Arline Haskell. This is the only joint program of Guild members for the year, and was the first chapter program on the recently installed large new Wicks in this magnificent new church. The program appears in the recital section. Work progresses on regional convention plans under the chairmanship of Robert C. Bennett.

ARLINE HASKELL

Lubbock

The Lubbock, Tex. Chapter held its Dec. 20 meeting at First Methodist Church. This was the annual Christmas dinner and the tables were beautifully decorated for the occasion by ladies of the chapter. Following the excellent dinner, a quartet directed by Kenn Miller performed the carol Venite Adoramus and the motet Jesus Christ is Born, Praetorius; Thou Must Leave Thy Humble Dwelling, Berlioz, and There Shall a Star from Jacob, Mendelssohn. Members then removed to the church proper for a performance of The Holy Child by Horatio Parker, by the Wesley Singers under the direction of J. David Malloch.

KENT HILL



Members of the Ephrata Cloister Chorus in their historic garb are shown performing the rite of feet washing or "pedallavium." An official field trip for the Lancaster regional convention will be made to see the historic cloister and to attend a performance of Vorspiel, a music drama recreating the life, spirit and musical heritage of this monastic community. The chorus, composed of interested singers from the local community, is under the direction of Dr. Russell P. Getz, who researched, restored and translated the hymns of Conrad Beissel, founder of the 18th century religion sect. Frederick Robinson is dramatic director of the production. The hymnology of the Ephrata Cloister is integral to any study of the history of sacred music in America.

The Lancaster regional represents Pennsylvania, Delaware and Central and South New Jersey chapters. Its dates are June 26 — 29. Its general chairman is Abram Longenderfer, 205 East King Street, Lancaster, Pa.

San Joaquin Valley

The San Joaquin Valley Chapter hosted an organist-minister banquet Jan. 10 in the Pilgrim Congregational Church, Fresno. A panel discussion on the Role of Music in Worship was the order of the evening. William Whitehead plays Feb. 28 and Clyde Holloway April 9 on

the Artist Series which opened Nov. 29 with William MacGowan. A festive Christmas party was held at the Dec. 7 meeting at which members played games and participated in a "sing-a-long" led by Richard Cencibaugh, program chairman and sub-dean.

JOLENE STEPHENSON

Texarkana

The Texarkana Chapter held the Dec. 10 meeting at Williams Memorial Methodist Church. Mrs. Henry Stilwell, Jr., dean, gave an invocation and presided over the business meeting.

Jan. 9 was the date for the clergy-organist dinner in the Gold Room of the Coffee Cup. William Teague, Shreveport, La., was speaker, giving his impressions of Europe and European organs. Mrs. Ralph Crosnoe was general chairwoman of the dinner.

Attractive yearbooks, made by Dean Stilwell were distributed to members. A filmstrip, recorded by Northwestern University Choir and Symphony Orchestra on Handel's Messiah, was presented for the program. Refreshments in keeping with the Christmas season were served by Mrs. Stilwell and Mrs. Yocom. Members enjoyed a tour of the new church.

DOROTHY ELDER

Orange Coast

The opening meeting of the year, Oct. 25 was a choral evensong at the Church of the Messiah, Santa Ana. The highlight of the evening was the performance of Mendelssohn's Hear My Prayer by the choir with Richard Tanner as soloist, accompanied by Dean Warren Tait at the organ. A social hour followed the service, women of the church being hostesses.

At the Nov. 28 meeting, the chapter sponsored Charles Shaffer, former dean, in recital at the Congregational Church of Santa Ana. The program appears in the recital pages. A reception followed in the social hall.

JANE C. KESNER

Hawaii

The Hawaii Chapter met Nov. 14 at Kawaiahaeo Congregational Church, Honolulu, for a harpsichord and organ recital by members Sharon Hinckley and Charles Brennan. The organ is an Aeolian-Skinner and the harpsichord a John Paul. A brief introduction by Sub-dean Thomas Hinckley opened an informal program as follows: Diferencias sobre el canto ilano del caballero, Cabezon; Concerto in F major, Soler; Suite in A minor, Scarlatti. The setting of the recital was that of a chamber type where performers and audience convened in the balcony of the church. Both instruments blended in sounds typical of the Baroque period. Following the evening's program, members met for a business meeting and refreshments.

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News of the American Guild of Organist—Continued

Southern Arizona

The Southern Arizona Chapter's Nov. 7 meeting was held at St. Paul's Episcopal Church, Tucson, and was opened by Dean Carl Anderson, AAGO. The program for the evening was a round-table discussion on Choir Problems and How to Handle Them, conducted by the host organist, Charles Burgess, sub-dean. Refreshments were served afterwards.

The Chapter met Dec. 13 at the home of Mr. and Mrs. Charles Burgess for a Christmas party and what proved to be quite a delightful event. All members were invited to bring their second instrument. It was an unusual sight to behold the assembly of violins, viola, viola da gamba, cello, mandolin, oboe, etc., and even a harpsichord being played by this group of organists. Many Christmas carols were played and those members without instruments sang. To add to the festivities the hostess served delightful refreshments.

V. LOUISE PATTERSON

Santa Barbara

The Christmas meeting of the Santa Barbara Chapter was Dec. 7 held at the home of Marion Walsler. Plans were discussed for the Mildred Andrews workshop in February. A report was given on the National Organ Playing Competition in April sponsored by the chapter and the University of California at Santa Barbara. The group was then conducted on a tour of assorted European organs via a slide talk by Dean Ardis Higgins with tapes and records of some of the organs and organists she had heard.

MARY MEYER

Chico

When the Chico Chapter met Dec. 7 Harold Mueller, FAGO, San Francisco, spoke on Pedagogy and Materials Used for Teaching. Nineteen guests and members were in attendance at First Baptist Church following a pot-luck dinner held in the home of Dean Edna Schwermann. Mrs. Mueller was also a guest of the chapter. Dedication of the new Wicks organ recently installed in the Christian Church of Chico was discussed, and members of the chapter were invited to attend. Recital Chairman Charles van Bronkhorst announced that Preston Rockholt, Mus. D., FAGO, Washington, D.C., former resident of Chico, was to be the chapter's recitalist Jan. 24.

MARJORIE I. WILLIAMSON

Alamo

The Alamo Chapter recently had three events in two weeks. Richard W. Parrigan played his inaugural recital Nov. 21 on the Aeolian-Skinner at Laurel Heights Methodist Church, San Antonio, Tex. He came from Dallas this fall to join the Ministry of Music at that church. His program is listed in the recital pages.

The chapter met Nov. 28 at First Presbyterian Church for a lecture and demonstration by Robert Danes at the new three-manual Holtkamp in that church.

Then Campbell Smith of the Alamo Chapter played the inaugural recital Dec. 4 that followed the service of recognition and presentation conducted by the Rev. James W. Laurie, president of Trinity University, on the occasion of the completion of the 108-rank Hofmann in the new Margarite B. Parker Chapel. His program is listed in the recital pages.

CHARLES DREISOERNER

Tacoma

The Dec. 12 meeting of the Tacoma Chapter was held at the First Christian Church with a two-part program. For the first part, the church choir, directed by Wilbur Arnold, and accompanied by Veda Lukens, sang a group of Christmas selections followed by several numbers by the Church Ladies' Sextette (The Melodears). For the second part, organ solos were played by Arlene Baker and Jan Byington. Following the program members and guests adjourned to the church parlor for refreshments served by co-hostesses Dean Lorene Schumacher and Veda Lukens, the host church organist, with further entertainment by the Melodears singing sprightly Christmas songs.

REGINALD HEAFIELD

Eugene

The Dec. 13 meeting of the Eugene Chapter was held at the home of Helen Dammen. William Fawk, Salem, showed many slides of organs and churches he visited on his trip to Europe this summer. The business meeting preceded the showing of the slides and refreshments and social hour followed.

RICHARD DITEWIG

Salem

The Salem, Ore. Chapter met Dec. 6 at the new Riviera Baptist Church. Maurice Brennan played a brief recital on the 17-rank Aeolian organ recently re-built. William Fawk showed colored slides of the famous baroque organs of Europe which he played on this last summer while studying in Europe.

EDITH MCCLURE

First Blast of News from West Coast Regional

An authentic Buddhist worship service in a San Francisco Buddhist Temple is an exotic feature planned for the Far-Western regional convention June 19-23. Colorful old Fairmont Hotel atop Nob Hill will be headquarters. A list of other less pretentious nearby hotels will be sent on request. Write Arthur Hills, convention chairman, Music Department, University of California, Berkeley, Calif. 94708. Registration chairman is Esther L. Johnson, 438 Spruce St., Berkeley, 94708.

Details of the convention will appear in these columns all spring long but here is a preliminary once-over-lightly: Recitals by Lionel Rogg, Simon Preston, John Weaver, Sandra Soderlund, Herbert Nanney, Hugo Gehrke, Charles Brown, and Alexander Post. Lectures by Richard Crocker, George Houle, Richard Felciano. Visits to three campuses. New and very old music and lots in between.

As the old ads used to say, watch this space!

FRANCES S. BENIAMS

Salt Lake City

The concluding event of the Salt Lake City Chapter's 1966 activities was sponsoring a recital by Frederick Geoghegan Dec. 5 at the Ladies Literary Club. His program appears in the recital section.

SHIRLEY A. JENSEN

Les Bois

The Les Bois Chapter met Jan. 2 at the First United Presbyterian Church, Boise, Idaho. Plans to institute one or more scholarships for students of organ or church music were heard. Details were completed for the John Weaver recital Jan. 30 at the First Methodist Church. Members were reminded of the recital for students of members Mar. 5 at Jewett Auditorium, College of Idaho, Caldwell, and of the third recital on the new Casavant organ at Boone Memorial Presbyterian Church, Caldwell Jan. 8. Two films on organ building concluded the meeting.

RUTH F. OLSEN

Lincoln

The regular meeting of the Lincoln, Neb. Chapter was held Jan. 2 at First Presbyterian Church. The chairman of the organ committee of the host church told of the search for a new organ to replace the 1928 Casavant. A decision was made to purchase a 48-rank Aeolian-Skinner to be installed in 1968 with some pipework of the present organ revoiced and re-used. A brief business meeting was conducted by Dean Myron J. Roberts and announcements were made of coming events in Lincoln as well as specific chapter activities. The remainder of the evening was spent viewing A History of the Organ in America from 1700 - 1900.

C. RICHARD MORRIS

Wichita

The Christmas program for the Dec. 20 meeting of the Wichita, Kans. Chapter with the title The Friendly Beasts told the story of the first Christmas with legends and fables of the birds and animals, collected from many cultures. Selections of poetry were read mingled with musical selections by Clokey, John Jacob Niles, Benjamin Britten, as well as traditional carols. Readings and carols were done by Irene Shaw, sub-dean, accompanied by Mary Zongker. The meeting was held in St. James Episcopal Guild Hall. Following the meeting there was a social hour.

JANET D. WITTMER

River Valley

The River Valley Chapter held its annual Ministers Night covered dish dinner at St. Michael's Episcopal Church, Cedar Rapids, Iowa Jan. 3. Each member of the chapter invited the minister of his church as his guest for the evening. Frank Cunkle, editor of THE DIAPASON, was the featured speaker and chose as his topic Communication. In a delightfully informal way, Mr. Cunkle told how communication may be established wherever it is really wanted and illustrated his talk with some of his recent experiences at the 1966 Midwinter Conclave in Dallas, Tex. with a side trip into Mexico. Mr. Cunkle, who spoke no Spanish learned much from those who spoke no English, about the existence of fine 17th and 18th century organs in Mexico and of the work of present day organists in that country.

BEULAH HORNER

Western Iowa

The Western Iowa Chapter met Dec. 10 at the Chleo J. Weins home, Sioux City, for the annual Christmas dinner party. The committee in charge: Elma Jewett of LeMars; Katherine Hedeon and Grace Allen of Sioux City.

CATHERINE I. NYLEN

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East Central Illinois

From his scholarly search into the music of Bach, Dr. Russell Hancock Miles shared with the Champaign-Urbana area members an enlightening commentary on the Christmas chorales at the Dec. 11 meeting at the home of the Leroy Hamps. Dr. Miles' review of the chorales preceded their performance the following week by Jerald Hamilton and the Madrigal Singers at the University of Illinois. An abundant buffet set by the Hamps augmented their warm holiday hospitality to the East Central Illinois Chapter.

CONSTANCE NAGEL

St. Joseph Valley

The St. Joseph Valley Chapter was entertained in the home of Professor and Mrs. Daniel F. Pedtke, South Bend, Ind. at a buffet supper Dec. 27 with 30 members and guests attending. An open discussion followed concerning the various Christmas programs given during the Christmas season. It was announced that no January meeting would be held, but in February the chapter would meet in the Central E.U.B. Church, South Bend, for a panel discussion on the practical side of Service Playing.

LILLIAN KLAUSMEYER

Muskegon-Lakeshore

Thirty-three members and guests of the Muskegon-Lakeshore Chapter met for their Christmas dinner meeting at the home of Arnold Bourziel. The program for the evening consisted of carol and anthem singing and handbell ringing. At a short business meeting, Dean Irene Kolkema announced that the January meeting would feature a discussion of hymns and hymn playing and that all local organists and choir leaders would be welcome.

DON E. DAVIS

Lorain County

The Lorain County Chapter held its Nov. 18 meeting at the First Congregational Church Elyria, Ohio. Edgar Hilliar, Mt. Kisco, N. Y., played a program on the Holtkamp organ; it appears in the recital section.

MRS. WALTER S. STULTZ

Guild Student Groups

Agnes Scott GSG

The Agnes Scott Student Organ Guild meeting Nov. 11 featured a Poem for French Horn and Organ by Park Grant. The performers were Chris Scheufler, French horn, Georgia State College, and Mary Garlington, organ, Agnes Scott College.

The Nov. 18 meeting was a program by Guild members. Included on the program were: My Hope is Built on Nothing Less, Van Hulse — Lucie Barron. My Inmost Heart Now Raises, J. C. Bach, I Know that My Redeemer Lives, Wienhorst — Mary Chapman. Fugue, Sonata 2, Mendelssohn — Mary Garlington. Prelude in D major, Bach — Tish Lowe. I Call to Thee, Bach; From Heaven Above, Bach — Elizabeth Mallory.

ALICE GRIFFIN

Centenary GSG

The Centenary College GSG, sponsored by William Teague, made a trip to Kilgore, Tex. Oct. 25 to hear a recital by Frederick Swann at the First Presbyterian Church.

The group went to Dallas, Oct. 26 for the recital by Maurice Duruffé in Caruth Auditorium. Members also attended the Zamkochian workshop on the Allen electronic in the Civic Auditorium, Shreveport, which included lectures on technique and improvisation. The group took part in a Festival of Lessons and Carols in Brown Memorial Chapel on the campus, the service based on the traditional one, King's College Chapel, Cambridge, England. Mr. Teague was conductor and Jimmy Herrin, organist.

DIANE EVERETT

Cincinnati

The Cincinnati, Ohio Chapter sponsored a program of organ and choral works at St. Peter in Chains Cathedral Dec. 13. H. C. Tompkins, M.M., AAGO, organist, played organ works by F. Couperin, Bach, Brahms and Langlais. In the latter half of the program, he directed Cantata 106, God's Time is Best, Bach. Participating were J. Ritter Werner, organist; the Cathedral men's choir; the Archbishop's boys choir; Jeffrey Flattery, boy soprano; Nancy Dysart Martin, mezzo-soprano; Sam Jordan, tenor; William McRary, bass.

SUE K. MILLER

Western Michigan

The Western Michigan Chapter met at Trinity Methodist Church Nov. 7. Speaker for the evening was Anthony Taffs, Albion College, who spoke on the Problems of the Modern Composer.

A dinner meeting was held Dec. 5 at the Mayflower Congregational Church. The program was a panel discussion on Music in the Church. The panel was composed of ministers and organists. After Dr. Cyril Barker showed the film on his travels in Norway, the meeting adjourned.

C. LOBBES

Detroit

The Detroit Chapter hosted the National Council Meeting Nov. 14 at the Detroit Club, the first such meeting outside of New York City.

The Dec. 12 meeting was held at the Palestrina Institute in Detroit. After the business meeting chapter chaplain and host, Father Robert V. Ryan, gave an interesting and informative talk on Catholic Service Music. He highlighted the history of the mass up to and including the use of the vernacular, citing problems that have arisen with the use of English and congregational participation. Fr. Ryan is director of music for the Archdiocese of Detroit and director of the Palestrina Institute. A visit with Santa Claus (none other than our own Malcolm Johns) was followed by a delicious buffet furnished by the host.

BETTY M. CHANIK

Arizona State U GSG

A combined harpsichord recital and Christmas party was held by the Arizona State University GSG in the home of Nadine Dresskell, faculty sponsor, following the Dec. 11 Messiah in Gammage Auditorium. Manualiter Christmas music was played by organ and piano pupils of Professors Dresskell and Charles Brown, after which a buffet dinner was served to chapter members, spouses and friends. New officers for the ASU group for the current year are: Judith Walters, president; Kinga Szakats, treasurer; and Herb Halvorson, secretary. Nadine Dresskell and Charles Brown are faculty sponsors.

University of Nebraska GSG

The University of Nebraska GSG held its annual banquet Dec. 2 at the Nebraska Center, Lincoln. Kristin Synnestvedt, organ instructor at Doane College, gave an interesting speech on the art of performing.

DEANNA BEMIS

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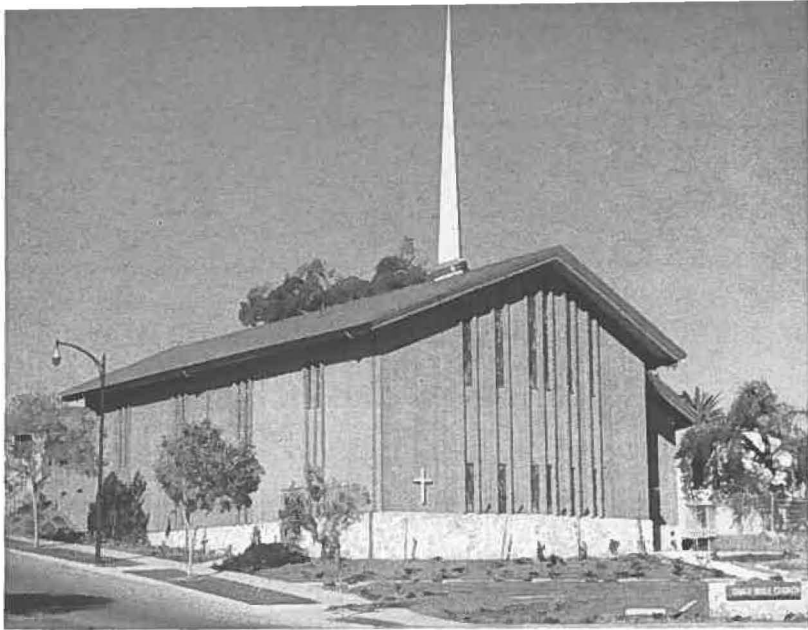
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8' Principal.....61 Tone Generators
8' Melodia.....61 Tone Generators
8' Gemshorn.....61 Tone Generators
4' Octave.....61 Tone Generators
4' Spitzflute.....61 Tone Generators
2 3/4' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Tone Generators
Mixture IV.....244 Notes
8' Bombarde.....61 Tone Generators
Chimes.....25 Notes
Tremolo

CHOIR

8' Nason Flute...73 Tone Generators
8' Spitzflöte...73 Tone Generators
8' Dulciana...73 Tone Generators
4' Koppelflöte...73 Tone Generators
2 3/4' Nazard...73 Tone Generators
2' Flautino...73 Tone Generators
1 1/2' Larigot...61 Notes
1' Sifföte...61 Notes
8' Krummhorn...73 Tone Generators
4' Rohrschalmei...73 Tone Generators
Tremolo

SWELL

8' Geigen
Diapason.....61 Tone Generators
8' Rohrflöte.....61 Tone Generators
8' Salicional.....61 Tone Generators
8' Viöle Celeste...49 Tone Generators
8' Flute Celeste...49 Tone Generators
4' Principal.....61 Tone Generators
4' Flute
Harmonique...61 Tone Generators
2 3/4' Nazard.....61 Tone Generators
2' Blockflöte.....61 Tone Generators
Mixture III.....183 Notes
16' Fagotto T.C...61 Tone Generators
8' Trumpet.....61 Tone Generators
8' Oboe.....61 Notes
8' Vox Humana...61 Tone Generators
Tremolo

PEDAL

32' Violone.....32 Tone Generators
16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Salicional.....32 Tone Generators
16' Rohrbordon...32 Tone Generators
8' Octave.....32 Tone Generators
8' Flute.....32 Tone Generators
8' Salicional.....32 Tone Generators
8' Rohrflute.....32 Tone Generators
4' Choral Bass...32 Tone Generators
4' Flute.....32 Tone Generators
Mixture III.....44 Tone Generators
32' Fagotto.....32 Tone Generators
16' Bombarde.....56 Tone Generators
8' Bombarde.....32 Tone Generators
4' Bombarde.....32 Notes

MECHANICALS

28 adjustable tripper type combination pistons controlling all organ divisions • general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Choir expression shoes • Crescendo shoe with light indicator • individual Great, Swell, and Choir tremolo generators with adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 126 sq. ft. of power radiating surface (168-12" Loudspeakers) essential for proper tone radiation for this sanctuary.

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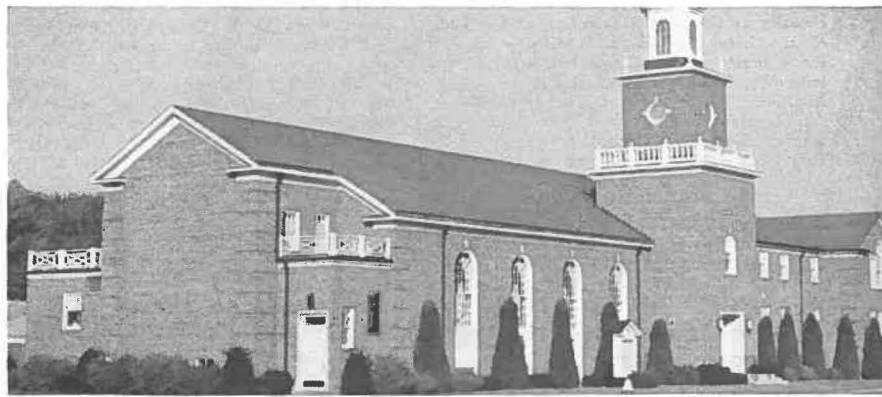
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8' Gamba.....61 Tone Generators
4' Octave.....73 Tone Generators
4' Hohlflute.....73 Tone Generators
2 3/4' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Notes
2' Piccolo.....61 Notes
Furniture IV.....12-15-19-22
8' Bombarde.....61 Tone Generators
8' Fanfare Trumpet.....61 Notes
Chimes.....G2-G4
Tremolo (light) (full)

SWELL

16' Viola
Pomposa.....85 Tone Generators
8' Bourdon.....73 Tone Generators
8' Viola.....61 Notes
8' Salicional.....73 Tone Generators
8' Voix Celeste...61 Tone Generators
8' Flute Celeste...61 Tone Generators
8' Flauto Dolce...73 Tone Generators
4' Flute
Harmonique...73 Tone Generators
4' Gemshorn.....61 Notes
2' Piccolo.....61 Notes
1' Fife.....49 Notes
16' Fagot.....73 Tone Generators
8' Trumpet.....73 Tone Generators
8' Oboe.....73 Tone Generators
4' Clarion.....61 Notes
Tremolo

PEDAL

32' Contra
Violone.....32 Tone Generators
16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Violone.....32 Tone Generators
8' Octave.....32 Tone Generators
8' Bourdon.....32 Tone Generators
8' Violone.....32 Tone Generators
4' Choral Bass...44 Tone Generators
4' Fugara.....32 Tone Generators
2' Superoctave...32 Notes
32' Bombarde.....32 Tone Generators
16' Trombone.....32 Tone Generators
8' Tromba.....32 Tone Generators
4' Clarion.....32 Tone Generators

CHOIR

8' Nason Flute...61 Tone Generators
8' Gemshorn.....85 Tone Generators
8' Dulciana.....61 Tone Generators
4' Nachthorn...73 Tone Generators
4' Gemshorn.....61 Notes
2 3/4' Nazard...73 Tone Generators
2' Spillflöte.....61 Notes
2' Gemshorn.....61 Notes
1 1/2' Larigot...61 Notes
1' Sifföte.....49 Notes
Plein Jeu III.....15-19-22
8' Krummhorn...61 Tone Generators

MECHANICALS

22 adjustable tripper type combination pistons controlling all organ divisions • general cancel piston • Sforzando piston and toe stud • individual Great, Swell and Choir expression shoes • Crescendo shoe with light indicator • individual Great, Swell and Choir tremolo generators with adjustable rate and depth • manual to pedal reversibles • duplicate general and pedal toe studs • 61 sq. ft. of power radiating surface (80-12" Loudspeakers) and 320 watt all-silicon power amplifier... essential for proper tone radiation for this sanctuary.



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Principal.....61 Tone Generators
8' Hohlflute.....61 Tone Generators
8' Gemshorn.....61 Tone Generators
4' Octave.....61 Tone Generators
4' Koppelflöte...61 Tone Generators
2 3/4' Twelfth.....61 Tone Generators
2' Fifteenth.....61 Tone Generators
Mixture IV.....15-19-22-26
8' Trumpet.....61 Tone Generators
Chimes
Tremolo (light) (full)

PEDAL

16' Principal.....32 Tone Generators
16' Bourdon.....32 Tone Generators
16' Gemshorn.....32 Tone Generators
16' Lieblich Gedeckt...32 Notes
8' Octave.....32 Tone Generators
8' Gedeckt.....32 Tone Generators
4' Choral Bass...32 Tone Generators
4' Flute.....32 Tone Generators
16' Bombarde.....32 Tone Generators
8' Trumpet.....32 Tone Generators
4' Clarion.....32 Tone Generators

SWELL

8' Rohrflute.....73 Tone Generators
8' Viola
de Gamba...73 Tone Generators
8' Voix Celeste...49 Tone Generators
8' Flute Celeste...49 Tone Generators
4' Chimney Flute...73 Tone Generators
2 3/4' Nazard...73 Tone Generators
2' Blockflöte...61 Tone Generators
1 1/2' Larigot...61 Notes
8' Fagotto.....61 Tone Generators
8' Trompette.....61 Tone Generators
8' Liturgical Trumpet.....61 Notes
Tremolo (light) (full)

MECHANICALS

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All correspondence should be directed to the general secretary

Vancouver

The Dec. 11 meeting of the Vancouver Centre again took the form of a Christmas choir festival — now an annual event in the history of this centre. This year, by kind permission of the dean, the festival was held Dec. 11 in Christ Church Cathedral before a large congregation. Several local church choirs participated, besides the Lord Byng Girls Choir, conductor Ian Bradley, and the St. Clements Recorder Ensemble directed by Father John Low — this latter being quite a novel and highly effective innovation. A notable feature was the complete performance of Messiaen's *La Nativité du Seigneur*, played by Frederick Carter. The four "books" of this major work were interspersed through the service, thus providing contrast with the choral work. Service accompaniment was ably provided by the cathedral organist, Beal Thomas, who also conducted the Diocesan Choir of men and boys in two delightful old Basque carols.

DONALD KING

Calgary

The Calgary Centre held a Christmas potluck party Dec. 10 in the hall of St. Gabriel's Anglican Church. The dinner was buffet style and members and guests dined at candle-lit tables artistically decorated by the social convener, Dorothy Spurway, and her committee. Following the dinner, a program arranged by John Searchfield and Terence Fullerton was enthusiastically enjoyed by all. Much hitherto unknown talent was discovered during the course of the entertainment which consisted of Anglican chant, barber-shop quartette singing, instrumental duet ???, musical comedy, audience participation games, and a hilarious sing-song which included a song written especially for the occasion by one of the members, Shirley Lintick. Those taking part in the music were Joan Bell, Robert Bell, Elizabeth Challice, Phyllis Ford, Terence Fullerton, Lawrence Moon, John Searchfield, Elizabeth Stileman.

OLIVE L. MOON

Brantford

Members of the Brantford Centre met Dec. 18 at Grace Anglican Church. Howard W. Jerome, St. Paul's Presbyterian Church, Peterborough, gave an interesting talk to those present on the Technique of Organ Building. He was introduced by George Fox, chairman of the centre and thanked by Markwell Perry.



Frederick Geoghegan, Toronto, will be one of the featured Canadian artists heard in the ICO next August. A graduate of the Royal Academy of Music in London where he was a star pupil of Sir William McKie, he has held important musical posts such as director of music at London at Church of All Saints, the BBC church.

Equally well known in Europe and North America as lecturer and recitalist, Mr. Geoghegan has been visiting lecturer at London University.

A previous RCCO convention recitalist, Mr. Geoghegan has also been frequently heard on the CBC and as guest artist with the Toronto Symphony Orchestra. He is the only Canadian artist to have given a summer series at the John Hays Hammond Museum, Gloucester, Mass., and to have played a recital at the Cathedral of St. John the Divine in New York.

At the ICO, Mr. Geoghegan will premiere a major organ work by Barrie Cabena, FRCO, FRCCO. Entitled *A Centennial Organ Book*, it is a suite in old dance style but in modern harmonic idiom with homage titles of the names of distinguished Canadian musicians. The recital will be played on the new three-manual Casavant organ at Kingsway Baptist Church, Toronto, where Mr. Geoghegan is the organist and choirmaster.

Pembroke

The annual Christmas party of the Pembroke Centre was held Dec. 11 at the Chadwick residence. After a turkey smörgasbord, the regular meeting discussed plans for forthcoming activities, including hymn festivals in two towns in February. Following the usual distribution of Yuletide items, the natural gravitation was to the residence organ for carol singing and impromptu recitals, for after all, where else would you find organists out for an evening of fun?

F. C. CHADWICK

Saskatoon

A series of recitals by Russell Green, chairman of the Saskatoon Centre was heard Nov. 27, Dec. 4 and 11, in Knox United Church. The proceeds were generously given to the RCCO Building Fund. Among the many selections heard were *Es ist ein' Ros'*, Brahms; Pastorale, Franck and Variations sur un Noël, Dupré.

MARGALIS MORRIS

St. Catharines

The members of the St. Catharines Centre enjoyed two interesting and widely varied programmes October and November. At the meeting Oct. 17 in the Great Hall of Ridley College, a large audience listened to a demonstration of electronic sound as related to music. The exponent of this new relationship between sound and music, John Mills-Cockle explained his theory before he proceeded with the demonstration, and afterwards answered questions from members of the audience about what they had heard. It was agreed by many people that a new avenue of musical interest, as related to sound, had been opened to them, and would be a topic of interest for further study and research.

Norman Hurrle, St. James' Cathedral, Toronto, played an organ recital Nov. 21 open to the public and well attended in First United Church. Included were works by Pachelbel, Bach, Howells, Preston, Peeters, Franck and Willan. Admission to the recital was by programme, and Mr. Hurrle donated his fee to the RCCO Building Fund. At the close of each programme, refreshments were served and a social hour was enjoyed by the members and their friends.

Sarnia

The Nov. 29 meeting of the Sarnia Centre was held in the annex of St. Bartholomew's Church. Bert Van Der Hoek, representative of Chapman and Hewett, London, Ont., set out a large display of organ and choral music. He distributed copies of some anthems, which members sang from sight, and offered to give helpful suggestions regarding suitable music for different types of choirs, and for various occasions. The members were then invited to look through the music on display, play it or sing it, and ask questions.

The centre held its annual junior choir festival of Christmas music Dec. 11 at St. Andrew's Church. Participating choirs were from fifteen Sarnia churches. Each choir sang two carols, conducted by David M. Young, ARCCO and accompanied by Joyce Trapp, ARCT. The prelude and postlude were played by J. C. Murray, organist of St. Andrew's Church.

MARILYN MANWARING

Halifax

The annual carol service sponsored by the Halifax Centre was held Dec. 13 in the Cathedral Church of All Saints. Choirs which took part, with their directors were: St. Paul's, (Harold Hamer); Cathedral of All Saints, (Maitland Farmer); St. Andrew's, (Anton Les, Jr.); Stairs Memorial, Dartmouth, (Joseph MacDonald); Woodlawn United, Dartmouth, (Perry Teale); Edgewood United and Bayers Road Baptist, (Eugenie MacLeod and Irving Balcom). Three student organists, Helen Skuggedal, Gladys Joudrey, and Peter Watt, played the voluntaries for the service. The final number was a massed chorus of all the participating choirs directed by Harold Hamer. The proceeds of the offering will be used for scholarships and the building fund.

MRS. STUART A. PYE

Montreal

The Montreal Centre met Nov. 26 in the Church Hall of St. Matthew's Church, Hampstead. The Casavant film, *Architects of Music*, was shown to 50 members and friends present. The film showed the old organ and the building of the new organ for Dominion Chalmers United Church, Ottawa. Also included was a short recital of works by Bach on the new organ by William France, organist at Dominion Chalmers. Refreshments were served afterwards.

DAVID HUDDLESON

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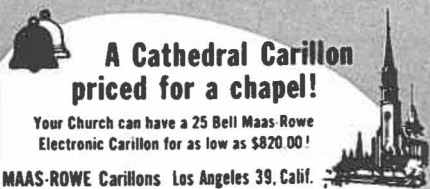
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Feb. 10

Jean Langlais, St. John's Presbyterian, Berkeley, Calif.

11

Helen Kemp workshop, First Congregational Columbus, Ohio

12

Joyce Jones, Poplar Bluff, Mo.
Honegger's King David, Church of Covenant, Cleveland, Ohio

Debussy L'Enfant Prodigue, Speedway Christian, Indianapolis

Verdi Requiem, First Baptist, Philadelphia

James Lawson, carillon, Riverside Church, New York City

Peter Brown, St. Thomas, New York City

Haydn Creation, Riverside Church, New York City

Kodaly Psalmus Hungaricus, St. Bartholomew's, New York City

Charpentier Eucharistic Motets, St. Peter's Lutheran, New York City

Helen Kemp workshop, First Congregational, Columbus, Ohio

Princeton Seminary Choir, First Presbyterian, Germantown, Philadelphia

Bernstein Chichester Psalms, Christ Church, Cincinnati

Leonard Raver, brass, Christ Church Cathedral, Hartford, Conn.

Heinz Wunderlich, Dartmouth College, Hanover, N.H.

Jean Langlais, First Methodist, Garden Grove, Calif.

13

Robert Glasgow, First Methodist, Glenview, Ill.

Virgil Fox, First Presbyterian, Fort Lauderdale, Fla.

David Mulbury, Bach, Lindenwood College, St. Charles, Mo.

14

Joyce Jones, Hannibal, Mo.

Robert Baker, Church of Ascension, New York City

Grigg Fountain, Alice Millar Chapel, Evanston, Ill.

15

Northwestern U A Cappella Choir, Lutkin Hall, Evanston, Ill.

16

Richard Ellsasser, Pinehurst, N.C.

Joyce Jones, Pontiac, Ill.

Marilyn Mason, Congregational Church of Birmingham, Bloomfield, Hills, Mich.

17

Virgil Fox, Bay Front Auditorium, St. Petersburg, Fla.

19

C. Griffith Bratt, Bach, St. Michael's Cathedral, Boise, Idaho

Mozart Requiem, First Baptist, Philadelphia

Handel Solomon, Rockefeller Chapel, Chicago

Haydn Lord Nelson Mass, St. Bartholomew's, New York City

Chichester Psalms, First Methodist, Boise, Idaho

Frederick Geoghegan, St. Thomas, New York City

St. Pius X Seminary Choir, Westminster Presbyterian, Sacramento, Calif.

Mozart Litaniae, Union Methodist, Washington, D.C.

Heinz Wunderlich, Concordia Senior College, Fort Wayne, Ind.

Rollin Smith, St. George's, New York City

Lewis Bruun, Holy Trinity Lutheran, New York City

Joyce Jones, Cathedral of Mary Queen, Montreal, Que.

FEBRUARY

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26	27	28				

DEADLINE FOR THE CALENDAR WAS JANUARY 10

St. Clement's Choir, St. Paul, in Cathedral of St. Mark, Minneapolis

E. Power Biggs, Symphony Hall, Boston

Verdi Requiem, St. John's Episcopal, Los Angeles, Calif.

Jean Langlais, Arizona State U, Tempe

Frederick Swann, orchestra, Brooklyn Academy of Music

20 Beethoven Mass in C, Finzi, Church of Ascension, New York City

Marilyn Mason, University of Houston, Tex.

Clyde Holloway, St. Paul's Episcopal, Kansas City, Mo.

21 Heinz Wunderlich, Church of Ascension, Chicago

Organ and Instruments, Hayes Barton Baptist, Raleigh, N.C.

Joyce Jones, Iron River, Mich.

Jean Langlais, St. Michael and All Angels, Dallas, Tex

Frederick Swann, orchestra, Philharmonic Hall, New York City

William Whitehead, Cedar Crest College, Allentown, Pa.

22 James Lawson, carillon, Riverside Church, New York City

Robert Baker, Kresge Auditorium, Cambridge, Mass.

Heinz Wunderlich, Hill Auditorium, Ann Arbor, Mich.

23 Philip Simpson, Grace Church, New York City

24 Fauré Requiem, Brahms Alto Rhapsody, Church of Resurrection, New York City

Festival of Schönberg music begins, Oberlin College

Heinz Wunderlich, AGO, Knoxville, Tenn.

Robert Baker class, Baldwin-Wallace College, Berea, Ohio

Gerre Hancock, orchestra, Cincinnati, Ohio

Robert Baker, Baldwin-Wallace College, Berea, Ohio

Jean Langlais class, AGO, Lubbock, Tex.

25 Edward A. Hansen, Central United Church, Richland, Wash.

Gerre Hancock, symphony, Cincinnati, Ohio

Robert Baker, Baldwin-Wallace College, Berea, Ohio

Jean Langlais class, AGO, Lubbock, Tex.

26 David Thurman, St. Peter's Lutheran, Miami, Fla.

Indianapolis Cathedral Boy Choir, First Presbyterian, Fort Wayne, Ind.

William E. Gray, Jr., Brainerd Methodist, Chattanooga, Tenn.

Rossini Stabat Mater, First Baptist, Philadelphia

Kent McDonald, Mariner's Church, Detroit

Bach St. John Passion, St. Bartholomew's New York City

Richard E. Weber, All Saints Cathedral, Milwaukee, Wis.

Philip Simpson, St. Thomas, New York City

Reginald Lunt, harp, soprano, First Presbyterian, Lancaster, Pa.

Edmund Shay, Madison College, Harrisonburg, Va.

Handel Saul, St. George's, New York City

James Simms, St. George's, New York City

Dvorak Stabat Mater, Brick Presbyterian, New York City

Wallace Coursen, Jr., Christ Church, Bloomfield, N.J.

Netherlands School cantatas, Madison Avenue, Presbyterian, New York City

Thompson Peaceable Kingdom, Riverside Church, New York City

E. Power Biggs, North Shore Congregational Israel, Glencoe, Ill.

David Mulbury, Keuka College, Keuka Park, N.Y.

Jean Langlais, St. John's Episcopal, Denver, Colo.

Heinz Wunderlich, Eastern Kentucky State U, Richmond

27 John Skelton, Central Congregational, Newton, Mass.

Gallery Concert, Grace Church, New York City

David Mulbury, St. Paul's Episcopal Church, Rochester, N.Y.

John Weaver, AGO, St. Louis, Mo.

Marilyn Mason class, First Baptist, Savannah, Ga.

Heinz Wunderlich, First Baptist, Greensboro, N.C.

Robert Anderson, Rayne Memorial Methodist, New Orleans, La.

James Tallis, harpsichord, Moody Bible Institute, Chicago

28 Herbert Gotsch, Alice Millar Chapel, Evanston, Ill.

Richard Birney Smith, St. John's Episcopal, Detroit

Marilyn Mason, First Baptist, Savannah, Ga.

Heinz Wunderlich class, U. of North Carolina, Greensboro

Jean Langlais, Boys Town, Neb.

William Whitehead, Shrine of St. Therese, Fresno, Calif.

March 1

Baroque Players of New York, St. George's Church, New York City

Richard Ellsasser, Bloomington, Ill.

Philip Simpson, Asbury Methodist, Abilene, Tex.

2

Richard Ellsasser, Bloomington, Ill.

Heinz Wunderlich, San Francisco College for Women

John Weaver, Ashland, Ohio, College

3 Susi Jeans lecture, University of California, Berkeley

4 Heinz Wunderlich, Occidental College, Los Angeles

Jean Langlais class, University of Pittsburgh

5

Arthur P. Lawrence, Interstake Center, Oakland, Calif.

Bruckner Mass in E minor, First Baptist, Philadelphia

Leitz Jeremiah, St. Bartholomew's, New York City

William MacGowan, All Saints, Pasadena, Calif.

Gibbons, Byrd, Tomkins, Morley, Christ Church Cathedral, Indianapolis

Bach, Krenek, Chavez, Stravinsky, Ravel, Goucher College, Baltimore

Sylvia Palmore, St. Clement's Church, St. Paul, Minn.

Couperin, Monteverdi, St. George's, New York City

Emma Lou Diemer, St. Thomas, New York City

Marilyn Keiser, St. John the Divine, New York City

Dvorak, Stabat Mater, Brick Presbyterian, New York City

Handel Messiah, part 2, Riverside Church, New York City

Contemporary music, Church of Our Savior, New York City

Robert Glasgow, Waukesha, Wis.

Joyce Jones, Marfa, Tex.

Virgil Fox, First United Church, St. Catharines, Ont.

Helen Henshaw, St. James' Church, Albany, N.Y.

E. Power Biggs, First Methodist, Albuquerque, N.M.

Robert Anderson, AGO, Bethlehem, Pa.

Susi Jeans, Northminster Presbyterian, Sacramento, Calif.

Robert Baker, Broad Street Presbyterian, Columbus, Ohio

Jean Langlais, Wittenberg U, Springfield, Ohio

Marilyn Mason, Cathedral of Incarnation, Garden City, N.Y.

Heinz Wunderlich, Immanuel Lutheran, San Jose, Calif.

6

Roberta Gary, Dayton, Ohio AGO

George Shirley, Central Methodist, Muskegon, Mich.

Roy Horton, St. Bartholomew's, New York City

Susi Jeans, St. Paul's Episcopal, Sacramento, Calif.

Robert Anderson, St. Paul the Apostle, New York City

Robert Baker, Broad Street Presbyterian, Columbus, Ohio

7

Organ Builders Panel, Central Presbyterian, Houston, Tex.

Virgil Fox, St. Andrew's Presbyterian, Kitchener, Ont.

Heinz Wunderlich, Christ Lutheran, San Diego, Calif.

Clyde Holloway, Brainerd Baptist, Chattanooga, Tenn.

Jean Langlais, Cathedral of SS. Peter and Paul, Philadelphia

8

Bach, Baroque Players of New York, St. George's Church, New York City

Jean Langlais, Hammond Museum, Gloucester, Mass.

Robert Baker, Episcopal Church, St. Petersburg, Fla.

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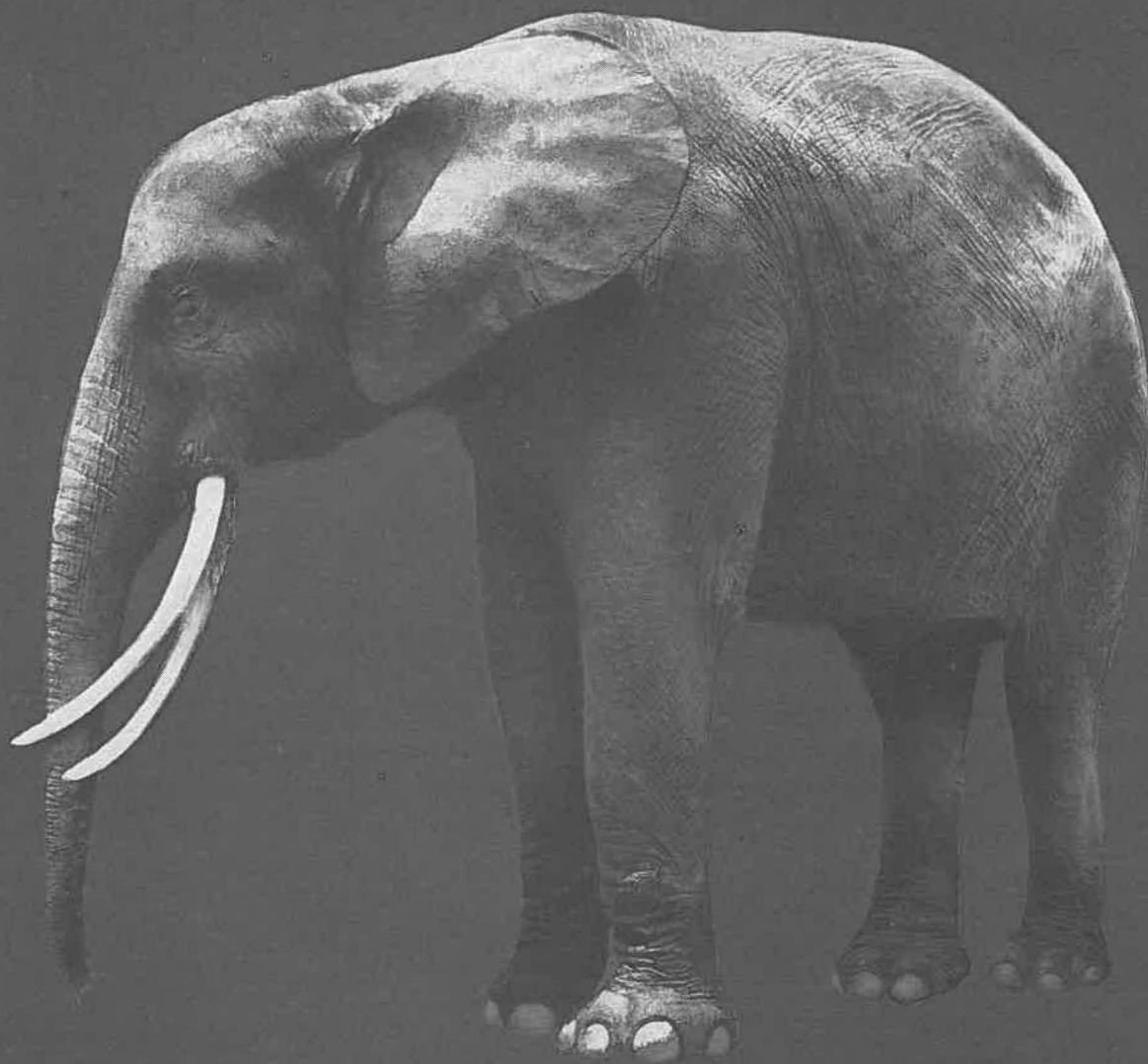
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NUNC DIMITTIS



Cora Conn Redic, well-known Kansas organist and teacher, died Dec. 27 in a hospital in Winfield, Kans. She was in her 85th year.

Born in Summit City, Pa., she was a graduate of Findley College and studied piano with William Sherwood in Chicago. She graduated from Guilman Organ School in New York City in 1911, earning her AAGO at the same time. She was a student there of William C. Carl, the school's founder. Later she studied with Albert Riemenschneider at Baldwin-Wallace College and spent summer of 1927 and 1930 in France studying with Marcel Dupré and Nadia Boulanger.

Findley College made Mrs. Redic an honorary doctor of music in 1949.

Mrs. Redic came to Winfield in 1918 to teach organ and theory at Winfield College of Music. In 1924 she began her 20 years as

a member of the faculty of Southwestern College. After her retirement there she taught for eight years at St. John's College, also at Winfield. She organized GSGs at both colleges and was active in state and local AGO activities. She was active in church organizations and served as organist for 28 years at the First Presbyterian Church. She is survived by a nephew and his family. A memorial fund has been established in her memory at the First Presbyterian Church.

DR. GEORGE DAY DEAD AT 83; AT GENEVA CHURCH 32 YEARS

Dr. George Henry Day, FAGO, composer of more than 400 cantatas and anthems, some performed with symphony orchestras, died Nov. 23 in Geneva, N.Y. General Hospital after a long illness. He was 83. He retired only last June after serving as organist and choir director of Trinity Episcopal Church, Geneva, for 32 years. He had served as an AGO dean for nine years.

A graduate of New York College of Music and New York University he received a doctorate in music in 1923. He began his musical career as organist and choir director of St. Peter's Episcopal Church, New York City. He also served in Youngstown, Ohio, Wilmington, Del. and in Rochester before coming to Geneva. A longtime champion of the boy choir, his Geneva choir of men and boys sang in many cities and took part in many festivals.

Full robed choirs and a full church paid tribute to Dr. Day at his simple funeral. They sang his national hymn from the Episcopal Hymnal, the hymn which was also sung at the memorial service for President Kennedy at the National Cathedral, Washington, D.C.

Three daughters, two sisters and 14 grandchildren survive Dr. Day.



Choral Music

As a post-Christmas, pre-Lenten lull in choral activities takes place, choral publishers step up their activities and the stacks arriving at THE DIAPASON grow and flourish.

World Library's enormous increase in activity has a direct relation to the changes in the music of the Catholic Church. Bruce Prince-Joseph's A People's Mass on Let Us Break Bread Together uses drums in contemporary rhythms. Directors should see this work, though there will not be complete agreement with either the composer's aims or his results. Much less daring are Jan Vermulst's Psalm 83 for SA and congregation and his SSA arrangement from Benoit of Where Love and Charity Prevail; the first is largely chanted. Achiel van Beveren's Alleluia is an extended crescendo on the single word with a short text for the contrasting section. Alice D. Fergau's O Sing unto the Lord is eminently practical as a morning service anthem. James Hopkins' Psalm 120 (Protestant 121) will not be too difficult despite frequent change of meter and some modern resonance. Eugene Englert's Six Scriptural Anthems are short and not difficult, and comes SSA, SATB and for two equal voices. SATB Behold a Great Priest by P. Pio Capponi and John Kiplinger's men vs. women setting of the Lord's Prayer explore familiar ground. Robert L. Sanders' Communion Antiphons for Sundays of Advent and Vigil of Christmas are simple unison settings. A second set of Ten Renaissance Motets in English edited by the Rev. Eugene Lindusky

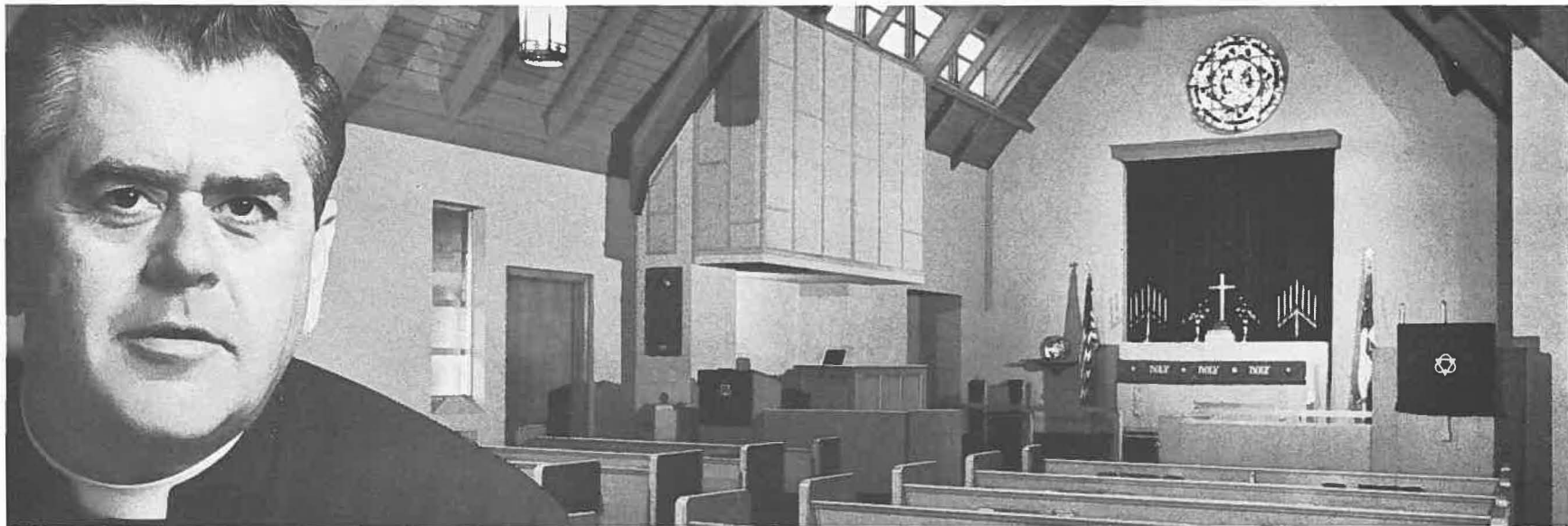
are works of historic interest edited for practical use.

Several interesting works come from Waterloo (Ont.) Music Company, some for the next Christmas season. A Christmas Garland for unaccompanied women's voices by Margaret Mackay and Richard Johnson uses the voicings SA, SSA and in one well-made crescendo divides briefly into six. Keith Bissell's short Advent cantata, People, Look East, has demanding solos for soprano, tenor and bass, and parts for brass quartet and timpani. Choral parts are less demanding; the work has style and flavor. Let's Make a Carol is a pleasant play for children with music by Alfred Kunz. Choral parts, mostly SATB, are easy; production should offer no problems. Mr. Kunz also has a small Sweet Child of God published SATB or TTBB with piano. The Virgin's Cradle Song by Ruth Lake and Harry Hill is a small SSA carol with soprano solo. To round off the Christmas list Gwilyn Bevan has edited two chorales from the Bach Christmas Oratorio with preceding recitatives.

Mr. Bevan has also arranged Bach SATB for Thanksgiving; Now Thank We All Our God from Cantata 69. He has also done for Waterloo an SA Song of Thanksgiving on the tune we know as Kremser. Violet Archer's majestic Psalm 150 would also fit this autumn holiday.

For other occasions Waterloo issues a rousing Jubilate Deo by Gerald Bales with brass and percussion. Two anthems for SA junior choir by Eric Thiman set familiar texts: Just as I Am and Savior, Teach Me, Day by Day. Never a Weather-Beaten Sail by Telford Russell sets a Campion poem for a cappella singing. Keith Bissell has written the English and French texts to a patriotic Canada, Dear Home for unison, SSA, SAB or SATB with full score and orchestra or band parts available on rental.

Of interest to most as well as practical usefulness to some is Bekol Zimra, a collection of Jewish choral music by Tzipora H. Jocksberger issued by Mercury. Some of its 16 pieces are based on



The Rev. Charles W. Roberts, Jr., Rector of St. Mary's Episcopal Church, West Columbia, Texas:

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ment in the price range of our electronic organ, yet able to recreate actual pipe organ sounds? One of our vestrymen and I flew from Texas to Electro-Voice in Michigan to judge for ourselves. We were so impressed by what we saw and heard that we held our final vestry meeting by telephone, and placed our order on the spot.☞☞

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really ancient melodies.

Nicholas Jackson's Mass for a Saint's Day (Boosey and Hawkes) has a real organ part and some good mixed chorus writing, especially effective in its canons between men and women's voices.

Flammer's stack contains several for the seasons just ahead and lists some living composers familiar to most of our readers. For Lent come two settings of O Come and Mourn with Me, one block harmony a cappella by Gordon Young, the other an accompanied SAB by Dale Wood. Frances Williams has an unaccompanied block harmony Behold the Savior of Mankind, and Paul Hamill a meditative Lord Jesus, Think on Me.

For Easter Flammer has W. Glen Darst's practical Rejoice, Ye Pure in Heart, Alinda B. Couper's Christ, Our Lord Has Risen, on a familiar traditional tune, Emma Lous Diemer's big Alleluia' Christ Is Risen with a soaring solo trumpet, and Gordon Young's little SAB We Will Carol Joyfully. For general use are Everett Titcomb's Rejoice in the Lord, O Ye Righteous, for a morning service, Dean C. Howard's unaccompanied motet, Most Glorious God, with a contrapuntal texture, and Claire Soule's strong God of All Generations, which divides in all but tenor sections.

An interesting volume of Renaissance Masterworks for SATB unaccompanied, edited by Robert Preston, also comes from Flammer; original language texts and English translations are included.

Concordia, often represented in this column with a wide variety, sends this month only two useful hymn anthems by S. Drummond Wolff, Welcome, Happy Morning, for Easter, and Help Us to Help Each Other.

Choristers Guild sends a Palm Sunday Sing Hosanna in the Highest by Eugene Butler, with an easy trumpet obbligato part included. Samuel Adler's Seasons of Time is for unison children's choir and piano.

Don Malin's Anthem's for Youth (Edward B. Marks) is largely a set of good SAB arrangements of assorted materials; it would serve well in many cir-

cumstances. Francis Thorne's SSA Thy Children, Lord uses rather extreme ranges and is chromatic enough to pose tuning problems.

Several different choral series are included in the stack from Theodore Presser. George Lynn's Easter has a wide-ranging soprano solo with brief choral punctuations; his unaccompanied Life-Giver in the Light Realms is block harmony with division at the end. Harold Owen's a cappella O Gracious God, Pardon My Great Offense is a small meditation. Eugene Butler's big Paean of Brotherhood has a baritone solo and makes reasonable demands on the chorus; the full ending divides voices. D. Duane Blakley's Psalm 117 has an attractive fugato section; it is not excessively difficult. Praise Ye the Lord by Earle M. Boardman follows familiar paths with much unison and block harmony. Edwin Willumsen's Go Down, Moses is just another Spiritual arrange-

ment. Several in Augsburg's stack had been listed here before. Some which we believe have not been are a double-choir Who Is Like Unto Thee by Jean Berger, Make a Joyful Noise by Paul Fetler, a small difficult Arise, My Love, My Fair One, by Gerald Near, Normand Lockwood's unaccompanied I Will Give Thanks with All My Heart, Daniel Moe's vigorous TTBB I Will Extol Thee, also unaccompanied, Louita Clothier's Sing Soul of Mine! The Lord Is Risen, for Easter, and Knut Nystedt's small Hear Us, O Father, for general use, based on a Norwegian folk tune.

For G. Schirmer, Alice Parker has made SATB arrangements of Mennonite Hymns in a collection called Come Let Us Join. The Maastricht Easter Play, edited and adapted by Wilbur W. Hollman has great possibilities for a church with an extensive music and activities program. Also for Easter is a unison children's carol, On that First Bright Easter Day by C. Tilghman Lang. Maynard Klein has edited a Giovanni Croce O Vos Omnes, with Latin and English texts and Frank Pooler has prepared Mendelssohn's My Soul Long-

eth for Thee.

Art Masters Studio sends two sacred pieces: SAB Loving Shepherd by Robert Graham is simple but has an original flavor; it begins with a baritone solo. Arthur Goetze's Hear Us, Holy Jesus starts with a soprano solo, builds to a climax and subsides.

Louie White's On the Immensity of the Supreme Being is a short cantata setting of a Christopher Smart poem with a colorful organ part and some striking choral writing (H. W. Gray). W. Glen Darst's How Sweet the Name opens with a substantial alto solo; the inner choral parts flow melodically. James Boeringer's O May Thy Church Build Bridges is a useful hymn anthem. Alec Wyton has added brass quartet to his arrangement of the often-arranged Dutch carol, This Joyful Eastertide. Charles Black has added choir to the Dvorak solo I Will Lift Mine Eyes. Leo Sowerby has a large new Easter anthem, Christians, to the Paschal Victim, with his usual important organ part and considerable demands on his singers. Eric Thiman's festival anthem, Praise the Lord, Ye Heavens Adore Him, uses brass and timpani; his choral parts are not difficult.

Michael Hurd's Praise Ye the Lord is a bright setting with an independent organ part (Novello). An eight-voice Missa Paschalis by Dom Ireneu Segarra sounds like music from before the present Catholic era, with its counterpoint, antiphonal singing and Latin text.

A set of Caroli Antiqui Varii by V. Nelhybel for SSATTTBB with Latin texts comes from Boston Music Company. We don't know the background of these but the music is interesting. — FC

THE ROANOKE VALLEY CHORUS, sponsored by the Roanoke AGO Chapter, sang Mozart's Vesperae Solennes de Confessore and Handel's O Sing unto the Lord Nov. 27 at Second Presbyterian Church; Creed Frazier is director and Alan C. Bostwick organist.

PHYLIS ESTHER KENNEDY became the bride of Charles Shaffer Dec. 26 at First Presbyterian Church, Hollywood, Calif. at which Mr. Shaffer is organist.

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CHURCH MUSIC IS CHANGING

An apologia to the Congregation of St. Paul's Methodist Church, Stephens Point, Wisconsin

by EDWARD J. PLANK

Church music is changing. (Alas! to many of us who are middle aged.) Every now and then I feel the need of ordering some new organ music and I get music in the *moderne* mode. They just don't write music like they used to. At regular intervals the choir must have some new anthems: partly to keep up the interest of 'old' members. Choral music also reflects the spirit of the times. Some of it would fairly turn your ears around.

Let us assume you are going to buy a new Easter outfit. You would want the current fashion; you probably couldn't get a suit or dress from a generation ago. I have ordered some good old musical numbers from yesterday and received the notice: "Permanently out of print". Thus a musician is stuck with the present.

This decade has been characterized as the age of anxiety. Gone are the sweet, sentimental melodies and harmonies of a generation ago. Gone is the peaceful, serene feeling that "God's in His heaven, and all's right with the world" (*Pippa Passes* by Robert Browning). Alas! again.

There is a new concept in theology: "Is God Dead?", which is frightful to me. Similarly I have seen and heard much contemporary church organ music which is frightful. The Methodist Church publishes a music magazine entitled *Music Ministry* containing complete examples of recommended music. Some of it I can use and some I can't stand. I can go only so far out into space (say to Uranus; never to Pluto). I grow to like most of the modern music I play; I never play a piece I heartily dislike.

The church music situation is also well summed up in that old Latin proverb: *Tempora mutantur, et nos mutamur in illis* (the times are changed and we are changed with them).

ANGELL BUILDS ORGAN FOR CLEARWATER, FLORIDA

SKYCREST METHODIST CHURCH

Completion Set For June — Mrs. Arthur E. White Directs, Mrs. Russell McLean Organist

The Skycrest Methodist Church, Clearwater, Fla. has commissioned Angell Pipe Organs, Inc., Port Chester, N.Y. to build a three-manual 28-rank organ to be completed in June, 1967. The church, seating 750, was designed by Wakeling, Levison and Williams of Clearwater and was dedicated in September 1965. Bolt, Beranek and Newman were acoustical consultants.

The new organ will have the great and positiv exposed on either side of the chancel. All metal pipes will be of polished tin finish. The design was prepared by Bruce Angell, president and tonal director of the firm, in consultation with Mrs. Arthur E. White, director of music. Mrs. Russell McLean is organist.

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Bordun 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Nachthorn 2 ft. 61 pipes
Furniture 3 ranks 183 pipes
Petite Trompette 8 ft. 61 pipes
Chimes

SWELL

Rohrgedeckt 16 ft. 21 pipes
Gambe 8 ft. 61 pipes
Gambe Celeste 8 ft. 48 pipes
Rohrflöte 8 ft. 61 pipes
Spitzflöte 4 ft. 61 pipes
Doublette 2 ft. 61 pipes
Cymbal 2 ranks 122 pipes
Buzain 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohr Schalmey 4 ft. 61 pipes
Tremulant

POSITIV

Gelinde Gedeckt 8 ft. 61 pipes
Erzähler 8 ft. 49 pipes
Koppelflöte 4 ft. 61 pipes
Nazard 2 3/4 ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Terz 1 3/4 ft. 61 pipes



Karen Albers has been appointed instructor in music at Concordia Lutheran Junior College, Ann Arbor, Mich. Her duties begin next September. She holds a BS degree from Concordia Teachers College, River Forest, Ill., and MMus degree from Northwestern University, Evanston, where she studied with Dr. Richard Enright. She plans to continue her organ studies at the University of Michigan as a student of Marilyn Mason, working toward a DMA degree. For four years Miss Albers has been organist and teacher at St. Peter's Lutheran Church, San Leandro, California.

Menschenstimme 8 ft. 61 pipes
Tremulant

PEDAL

Sub Bass 16 ft. 32 pipes
Rohrgedeckt 16 ft.
Principal 8 ft. 32 pipes
Bourdon 8 ft. 12 pipes
Rohrflöte 8 ft.
Choral Bass 4 ft. 12 pipes
Pommer 4 ft. 12 pipes
Bombarde 16 ft. 32 pipes
Buzain 16 ft.
Trompette 8 ft. 12 pipes
Clairon 4 ft. 12 pipes
Rohr Schalmey 4 ft.

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Gr. Reeds 8' 4'

simile

f

meno f

with Reeds

f

M. M. ♩ = 66.
 meno mosso sempre divoto ed espressivo cantabile

rit.

or ♯ (without 16')

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The opinions, ideas and suggestions on the editorial page are the responsibility of the editors of this publication and do not necessarily reflect official policies or points of view of the elected officers of either the American Guild of Organists or the Royal Canadian College of Organists and should not be construed as such.

Between Christmas and New Year's

The midwinter conclave, we are told, grew out of informal wartime holiday meetings in New York of organists serving in the armed services. Many of these people had served as deans in their home chapters, so a regular conclave of deans and regents was a natural outgrowth. Only it didn't work out that way! Never have as many as one dean in ten been in attendance and deans rarely constitute even a 15th of the total attendance.

Just as late June is an impossible meeting time for many college people, so the week between Christmas and New Year's finds many church musicians heavily committed in their posts and many others needing to devote those few days to togetherness and family solidarity.

So the conclave idea has had to work out its own sense of direction. And it seems to us to be doing exactly that very effectively. Because of the short span of its program activities, many find themselves unable to make the financial investment to fly so far for so short a meeting, so that very large segment of nearby delegates changes its membership each new conclave year. But there is a "hard core" of regulars who rarely miss a conclave. This is made up largely of college and university teachers who give the midwinter conclave a complexion entirely different from the vast national conventions or the usually more light-hearted and area-minded regional conventions.

If we could attend but one convention activity, we would try to make that the midwinter conclave. Its smaller size gives it an admirable intimacy and cohesiveness. The preponderance of people in the teaching profession invites a program style and shape that does not need to scream for general attention. And those in attendance welcome and usually get free time to air their ideas and views among their confreres.

We feel that Dallas realized these special qualities of a conclave mentality as completely as any of the dozen of so conclaves we have attended and it set a good model for future meetings.

If conclaves can always be as stimulat-

ing and satisfying as Dallas this year and Charlotte last, they have earned themselves a permanent place in many organists' scheme of things. Those who talk a good Guild but stay away from conclaves in droves just don't know what they are missing.

Those "How-to" Books

Books telling us how to do just about everything for ourselves fill about the most profitable corner of every neighborhood bookstore these days. *How to Make a Million Dollars* probably made several of them; *How to Avoid Probate* has been in the Top Ten for months.

A heating engineer friend of ours points out that the books on "how to" do your own plumbing, steamfitting, plastering, flooring, cement work etc. are a boon to the building trades, a big slice of whose work these days is occupied with replacing the faulty work do-it-yourselfers have done in both old and brand new houses — flooded basements, short circuits in electrical wiring, leaking gas pipes etc.

A childhood idol of ours nearly wrecked himself financially and almost lost his lifelong church post after reading, in an organ magazine, an article on *How to Build Your Own Pipe Organ*. *How to Succeed in Business without Half Trying* was a great success as a book and a smash hit as a Broadway musical. We never met anyone who had put to profitable use *How to Beat the Ponies* or *How to Break the Bank at Monte Carlo*. A Chicago TV personality showed us all how to make life beautiful, first with cleverly re-bent wire coat hangers and more recently with those plastic outer bags which now adorn most loaves of bread.

We wonder who gave who, at a certain Radio City address, a copy of *How to Make a Killing Publishing Your Own Magazine*. Here indeed is a "how-to" after our own heart. We wonder who is its author. Just in case a *Klassic Komix* reprint of this worthy book is to be added immediately to the list of AGO headquarters publications, we would like to put in our order now for the first 100 copies. We will send them as valentines to our friends "in the trade."

Seriously, we wonder if anyone who has not published a monthly magazine, whether reasonably successful or unsuccessful, can possibly have a very clear idea of the know-how, the financial backing, the constant emergencies inherent in this difficult and exciting operation. We don't believe that research by a team of lawyers can possibly serve as a satisfactory substitute for long actual experience.

THE DIAPASON is a reasonably successful magazine and has been for 57 years. This is true principally because of the devotion of its staff from the beginning to the principles upon which it is founded and the willingness of that staff to work unreasonable hours with unreasonable expenditure of effort to produce a magazine every month with which it can be reasonably satisfied. Where is the source of a staff with this kind of attitude for a new and untried publication?

THE DIAPASON has tried hard to deserve its success by serving the profession — the organist, the builder, the music publisher — in a way that no other magazine has remotely approached. Our long-time advertisers, for example, have a fierce loyalty to our magazine. Perhaps "they'd rather fight than switch." Some of them remember the difficult 1930s when THE DIAPASON carried their advertising for long periods without collecting.

Organists have been no less loyal. Their AGO chapters which have been represented in our Guild pages for 25 or even 50 years face with anxiety the prospect of a new and untried medium to replace their life-long friend. Recitalists and concert managers find the idea of a replacement just as unsettling, or so they write us.

We have discussed the "why" of the projected change and have had a little to say about the "why not." Perhaps the principal "why not" is the experience, the know-how, and the long service which so many DIAPASON readers and advertisers tell us they value so greatly. Perhaps we know a little more than a team of lawyers does about How to Publish a Magazine.

Preparing for Elections

Word from several members in different parts of our country indicates the possibility of members exercising their constitutional rights of nomination by petition for national officers.

THE DIAPASON suggests all members read their 1966 edition of the Constitution of the AGO regarding elections. We quote a few lead sentences:

Article III, Section 1.a. The National Officers at the Headquarters of the Guild shall be: President, Vice President, Secretary, Treasurer, Registrar, Librarian, two Auditors and Chaplain. All of them shall be elected by ballot from among the resident Founders, Fellows or Associates (except the Chaplain), at the Annual Meeting in May. * * *

Article II, Section 2.a. The Founders are the one hundred and forty-five organists who organized the Guild in 1896, and whose names are recorded in the minutes.

Article II, Section 3.a. The Fellows shall consist of those who shall have passed the examination required by the Constitution. * * *

Article II, Section 3.b. The Associates shall consist of those who shall have passed the examination required by the Constitution. * * *

The Constitution is explicit about the academic requirement concerning candidates for major national office: they must have passed the *Guild* examinations for Fellow or Associate. No provision is made for ad eudem certificates; these do not satisfy the requirements of the Constitution.

Write in candidates and slates of candidates (see **Article III A. Section 2.f.**) must reach the National Secretary prior to April 1. To avoid loss, send these by registered mail. But by all means, vote!



Organ Music

Organ music came in a somewhat more plentiful supply this month, giving us several works to discuss.

H. W. Gray, as usual, sends a substantial packet of considerable interest. A set of Seven Folk Tune Sketches by Dale Wood is based on tunes from seven lands. Mr. Wood does pleasant and non-obvious things with all of them and his results should find favor with the average player. Leo Sowerby's *Prelude on Non Nobis, Domine* is a rather large scale work useful for service or program. Van Denman Thompson's small *Psalm 42* is within the abilities of us all and would make a good opening voluntary. R. Evan Copley has woven a clear canonical background for *Out of the Depths*, the chorale which inspired Bach to one of his mightiest efforts.

For organ and other instruments: Gray sends a big three-movement *Sonata in A minor for cello and organ* by none other than Marcel Dupré. This should be heard in many a university music department and we look forward to hearing it. Roberta Bitgood has arranged the *Bach Arie, Thou Wintry Earth* for brass quartet and organ. Frank Campbell-Watson has arranged the *Concerto (Overture) to Cantata 142 of Bach* for three trumpets and organ.

Those Were the Days

Fifty years ago the February, 1917 issue published the following news of interest to readers —

Joseph Bonnet, fresh from the trenches of world war I, arrived for an extensive American tour

J. Warren Andrews, AGO warden, answered Mr. Ender's address on the Guild, printed in January

The German Government was said to have issued an order confiscating all tin organ pipes

The Marcus Loew theater syndicate purchased 18 three-manual Möllers

Charles A. Stebbins, composer of *In Summer*, succeeded William Zech as Chicago representative for the Aeolian Company's residence organs

Twenty-five years ago this magazine reported these events in the organ world in its February, 1942 issue —

An order issued by the priorities division of the Office of Production Management banned use of tin in the manufacture of musical instruments

Kimball Hall, Chicago, recitalists for February were announced as Emory L. Gallup, Mrs. Ora Bogan, Lester Groom and S. E. Gruenstein

Dr. Alfred Whitehead was given a surprise party by students as he completed 20 years at Christ Church Cathedral, Montreal

The sesquicentennial of the birth of Lowell Mason was widely observed with hymn programs

Ten years ago these stories made news on the pages of the issue of January 1957 —

The midwinter conclave at St. Louis was reported in detail

ICO plans were developing at a rapid pace

Sister M. Theophane, OSF, was appointed director of the department of music, Alverno College, Milwaukee, Wis.

A pre-inaugural service at National Presbyterian Church Jan. 20 was attended by President Dwight D. Eisenhower, the vice-president, members of the cabinet, their families and other invited government officials

GREMLINS in the printing press made the University of Iowa's Sacred Music Conference (page 23, January) read March 9 — 11, 1966. Of course it takes place *this year* — 1967.

Perhaps the major interest this month is the *Antiphonal Fantasy* by Norman Dello Joio (Marks) for organ brass and strings, commissioned by the Austin Organ Company and introduced last fall at Philadelphia Orchestra concerts with Richard Ellsasser as soloist. We should be hearing this work soon with some frequency.

From Concordia comes two small useful volumes — *Six Hymn Tune preludes* by Philip Gehring, small but interesting, and *Voluntaries on the Hymn of the Week* (part 3, Easter to Trinity Sunday) by Wayne Barlow, slightly more difficult and a bit more extended. Both volumes should be seen.

Flammer sends another good set of hymn preludes — *Eleven Chorale Preludes* by Robert J. Powell. As usual, Mr. Powell manages to get freshness out of familiar devices applied to familiar tunes. Samuel Walter's *Organ Music for Processions* is a set of arrangements of Handel excerpts for use whenever the March style is needed; it serves its purpose well. Alec Wyton has a *Resurrection Suite* with Prologue, Carol and Epilogue each based on an ancient Easter melody. All these works from Flammer have registration for Hammond as well as pipe organ.

Boston Music Company has sent a set of *Three Liturgical Dances on the Te Deum Laudamus* by Vaclav Nelhybel. These are not difficult to play or to comprehend yet they are far from ordinary. — FC

ORGAN LITERATURE FOUNDATION'S new Catalogue E has just been issued. Offering more than 300 items, 100 of them not previously listed in the former catalogue, it is free to readers of THE DIAPASON who write to the foundation at Nashua, N. H.

JOHN LA MONTAINE has accepted a \$10,000 commission from Washington National Cathedral to complete *A Trilogy of Christmas Pageant Operas* to be completed in 1969.

Letters to the Editor

On Applause!

Montreal, Que., Dec. 9, 1966 —
To the Editor:
Referring to applause in churches on the occasion of organ recitals I wish to add my little bit of comment as a Catholic Franciscan priest. Besides being an act of civility towards the performer organist at a recital, applause is an act of *Christian charity*. Of all places, why should the Lord's house be the one where this act of Christian love could not be accomplished!

Sincerely,

FR. HILARY M. TARDIF, OFM, DMUS

The Nominating Committee

Skokie, Ill., Jan. 10, 1967 —
To the Editor:
As a member of the Guild since 1911 and a subscriber to THE DIAPASON since 1918 (as an NAO member until that organization's merger with the Guild in 1935) perhaps I am entitled to "view with alarm." For the first organizational national election in this long time, I look with misgivings on the Nominating Committee listed in the Minutes, page 10, column 2 of the January, 1967 issue.

Can we possibly expect objective and adult action from a committee headed by a lady who can call those Guild members "blackguards" who are in honest disagreement with some recent Guild developments? (page 10, column 2, March, 1966). Can a student and professional assistant of an incumbent (page 25, column 3, December 1966) be expected to approach her committee commitment without bias?

At this crucial time, don't we need a Nominating Committee which represents the total membership, which cannot possibly take a non-objective approach?

With deep concern,

A. J. STROHM

Maybe You Can Help

Westminster Choir College, Princeton, N.J. 08540, Jan. 4, 1967 —
To the Editor:

I am interested in compiling a collection of program notes on organ music and would appreciate any assistance you might give me. Perhaps publishing the letter in your Letters to the Editor column would serve as a solicitation of recent organ recital programs with notes. Thank you.

Yours truly,

JOHN G. PECK, JR.
Librarian

About Organ Recitals

Chicago, Ill. Nov. 8, 1966 —
To the Editor:

At various times through its 57 years of service to organists, THE DIAPASON has published articles and letters to the editor about organ recitals, the latest being Richard DeVinney's article, *The Organ as a Concert Instrument* in the November 1966 issue. In the issue of March 1921, Ralph Kinder under the heading *Making the Recital Draw*, answers the question often asked him: "How do you account for so many people attending your January series of Saturday afternoon organ recitals held annually at Holy Trinity, Philadelphia?" In reply he lists and discusses "four things that account for the remarkable attendance." . . . Briefly they are: construction of program, playing with feeling, reverence during the recital in the church, and right length — an hour. * * *

William C. Carl in the November 1922 *Etude* discoursed on *The Organ Recital and Its Development* (reprinted on page 15 of THE DIAPASON, January 1923). He defined the recitalist's equipment for organ recitals, his (or her) repertory, choice of pieces and their general arrangement, rhythm, clarity, study, preparation (past and present). Interesting in 1923, interesting also in 1966. Historical, informational, practical.

To set organists a-thinking, Rowland W. Dunham read a paper at the general convention of the AGO in Cincinnati, printed in THE DIAPASON of July 1937. He examined "some of the reasons for the comparative failure of the organ in 'recital' under the heading, *Asks the organist: 'Is the Organ Really a Recital Instrument?'*" Try answering this detail yourself and then compare your findings. * * * Do you agree — basically?

On page 15 of the August 1938 DIAPASON, Herbert Westerby hails Liszt as the First Writer for Organ as Concert Instrument, and describes Liszt's organ works. A. Eaglefield Hull said: ". . . in the Ad Nos Fantasia we find the foundations of the technique of the modern organ recitalist." Right?

Arthur Birkby in THE DIAPASON for September 1953 championed Expressive Playing Needed to Maintain Audience Interest.

Seth Bingham (July 1954) considers "one by one our essentials for recital performance": the performer (an artist), the instrument (adequate), the locale, music available and permissible ("practically all good organ music"), building a program (musical taste, winning the audience's respect and liking for the music and incidentally for your playing, contrast, letting audience hear music of challenging modern composers, avoiding riding the old "sure-fire" battle horses to death, finding the proper place for different schools, styles and epochs), effective publicity, reviews by music critics (Bingham: "The average press critic knows less about the organ and its literature than he does about stocks and bonds or bees and honey."), and, finally, the recitalist's remuneration. Read all about the foregoing items in Seth Bingham's *Concert Organ's Future Expansion Is Considered Near*, in THE DIAPASON of July 1954.

* * * * *

Granted that a recitalist is all he or she should be, the organ adequate, the program ideal for the place and the occasion, etc. there still may be valid reasons why some music lovers may find it difficult to attend organ recitals. Public transportation may simply not exist in given communities, or * * * it doesn't function at all times or very infrequently.

Private transportation supplied by friends or relatives may be sporadic. Taxis cost money. Big distances * * take time and energy. * * * Where to park is a real problem. * * * Since too many organists seem to be conspicuous by their absence at a notable organ recital * * * let us not blame only the performer, the program or the organ for small attendance at some organ recitals.

Yours truly,

HERBERT D. BRUENING

Censure from Headquarters

New York City, Dec. 9, 1967 —

To the Editor:

I write you in my capacity as Secretary of the American Guild of Organists to take exception to the tone and content of your editorial entitled *The Gag Is Off* in the December issue.

Your intimation that the Guild was in any way responsible for the fact (if it was a fact) that, as you put it, "The Diapason has allowed itself to be 'gagged'", is without foundation, as are your innuendoes as to the motives for the actions of the Guild and its President. Responsible journalism and concert for our profession require a far higher standard of care than that shown in this editorial.

Sincerely,

CHARLES DODSLEY WALKER
National Secretary

THE DIAPASON Replies

Mr. Charles Dodsley Walker
National Secretary
American Guild of Organists
630 Fifth Avenue
New York, New York 10020

Sir:

Your letter, as the attached photocopy of the envelope indicates, was delivered to our office Monday, December 12. Our deadline for the January issue was Saturday, December 10; our staff was at work in the office all day Saturday. Your letter will appear in the first possible issue, that of February, 1967.

We are shocked that you read into the lead editorial for December things which it patently does not say. Our staff has reread the editorial carefully, checking it point for point against your letter.

Just as beauty is in the eyes of the beholder, so tone is in the mind of the reader. As for contents, no direct or indirect reference to any actions of the Guild nor of its president were mentioned. We did not ascribe motives to the Guild or to its president. We believe that responsible journalism is that which seeks for and reveals what it believes to be the truth, which examines all sides of questions, especially the unpopular and obscure sides, and which attempts to arouse its readers to think and to act.

Concern for our profession has been this editor's full-time job for the last eleven years. He has been a member of that profession for four times that long a period, being a member of the AAGO Class of 1939, along with the addressee.

Sincerely,

FRANK CUNKLE, Editor



Robert

RAYFIELD

recitals

At St. Paul's

Organist's Recital Is Impressive

By ETHEL BOROS

The Cleveland chapter of the American Guild of Organists opened its 15th annual conference on church music last night in St. Paul's Church in Cleveland Heights with an organ recital by Robert Rayfield of Indiana University.

RAYFIELD'S FINE technique was immediately apparent in the evenness of his touch and the clarity of his phrasing and subtlety of expression. He began with a ceremonial Trumpet Voluntary in D Major by John Stanley.

Tiento in B-Flat Major by Juan Cabanilles was a bright, speedy change of pace before Rayfield launched into Frescobaldi's "Mass of the Madonna," the "Toccata for the Elevation," projecting great dignity.

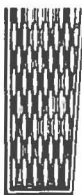
THE MOST IMPOSING work in the program was the Fantasy and Fugue in G Minor BWV 542 by J. S. Bach, rhapsodic by nature, but also strong, bristling with difficulties for the performer and entirely rewarding for the listener. Rayfield's pedal passages in this were indeed dexterous and he tossed off the rapid fugue passages with the ease of a professional juggler.

An extremely difficult and grandiose Prelude and Fugue on B-A-C-H by Franz Liszt brought warm applause from the knowledgeable audience as the organist surged to a triumphant finale with Lisztian thunder.

RAYFIELD'S SPLENDID and spirited recital closed with Leo Sowerby's difficult "Pageant" which showed to the fullest Rayfield's ability to deal with the most complex pedal solos.

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Spirit of Change and Renewal

continued from page 8

Perhaps many of the adults would not have had as much pleasure in expressing their feelings as we children did.

Seriously though, all of us will agree that the music and words, the style of composition, the sickening rhythm, and harmony of some of the Masses and hymns used for divine services in the past were an insult to the worship of God. Thanks to the Council, this type of music is on its way out.

Each of us has his likes and dislikes, and what may appeal to one as a work meeting the standards of good church music, singability, melodic and harmonic interest, union with the text, and that indefinable aspect of music which we call art, may not appeal to another

in the same manner. When the change from the Latin language to English was arrived at, many who previously had no interest or experience in composing music of a liturgical nature decided that the time was ripe for some experimentation on their part. As was to be expected, much of the output was mediocre, if not actually deplorable. Things have changed, however, even in this short space of time and we find that publishers, in most instances, are more selective in their choice of music intended for publication. We feel that with the liturgy being stabilized, and with norms of procedure to follow, new music will in time meet the challenge which the new liturgy offers. Most

church organists and musicians of today feel that it is refreshing to approach new music written in the spirit of the times and in contemporary idioms, avoiding the cliches which were manifest in so much of music written for the Catholic services over a long period.

In this new approach to good music there will undoubtedly be a variance in taste. Nevertheless there will remain clear standards for church acceptability. Experts in church music are best qualified to apply these.

As to the kind of music to be used, the Constitution distinguishes three types. First, there is Gregorian Chant. Because the desirable qualities of holiness of form, universality, and true art are found most perfectly in Gregorian Chant, it has always been looked upon as the supreme model of Church music. In the Encyclical on Church music, Pope Pius has this to say, "It is the duty of all those to whom Christ the Lord has entrusted the task of guarding

and dispensing the Church's riches to preserve this precious treasure of Gregorian Chant diligently and to impart it generously to the Christian people." In the performance of the sacred liturgical rites this same Gregorian Chant should be most widely used and great care should be taken that it should be performed properly, worthily, and reverently. The continued use of the chant is highly recommended by the Council.

The use of the chant and the advantages of singing it are overwhelming, both from the musical and practical viewpoints. The Chant is a unique musical creation with a melodic richness and a variety that simply do not exist in any other kind of music. Its singular beauty has always had a strong appeal to musicians. It has many practical advantages also, namely that it can be sung beautifully by a small group as well as a large one, it requires no accompaniment, and once its primary rules have been mastered, it is relatively easy to sing. It is the Church's most expressive voice and must be sung with musical as well as personal conviction.

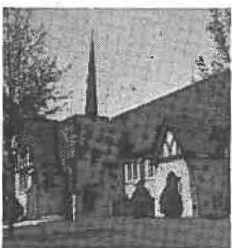
Second only to the chant in the esteem of the Church is classical polyphony, in particular that of Palestrina which certainly has a great artistic value in the new liturgy. Palestrina made his church music to be an artistic synthesis of the values according to the aims of the Council of Trent. His art is still authentic for all those who experience liturgy in an artistically integrated form, and the art still has a meaning in the worship of God.

The fact that Palestrina wrote more than half of his ninety Masses on Gregorian themes shows to what extent liturgical tune and polyphonic art become a unity. He wanted his art to serve the liturgical word and to be an intrinsic part of the Mass understood as action. This quality is certainly what the Church has in mind today in its music for worship. Of course, the ordinary congregation not having special musical training would not be able to participate in this type of singing, but for a trained choir, this would indeed be a great challenge. Whenever I hear one of Palestrina's compositions, I always think back with amusement to an incident in our parish church when I was organist there. On this particular Sunday I had invited an elderly uncle to come to Mass with us. At the Offertory of the Mass the choir sang one of the beautiful compositions of Palestrina, and really performed it exceptionally well. After Mass I asked him, "Well, Uncle Jim, how did you like it?" It was mighty pretty," he said, "but something went wrong at the hymn and they never could get together on it." It was quite evident that Uncle Jim had never heard of polyphony.

Besides Gregorian Chant and polyphony, modern music is also encouraged by the Church since it too furnishes compositions of such excellence and dignity as to make it worthy of the liturgical functions. The Constitution on the Liturgy made it clear, and it has certainly been quoted enough by musicians of late, that the treasury of great masterpieces we have inherited from the past is not to be lost. On the other hand, we can all see that the occasions and liturgical moments when these masterpieces will be fitting and appropriate will become less numerous. We all see that the need for active participation of the whole congregation in the music of the Mass is the chief concern of the Constitution and that of preserving the treasury surely a secondary one.

The Council's desire to adapt the liturgy to local and national cultures extends to sacred music, too. It recognizes that musical traditions differ with different peoples, and because these traditions play a great part in their religious and social life, music that is familiar to each people should be employed. It will help them to form their attitude toward religion and make their worship seem a part of their own culture. This should lighten the task of missionaries, who are now to learn the traditional music of the peoples to whom they are sent and who will be able to make use of it even in the formal worship of the Church.

This adaptation to local and national cultures has given rise here in our own country to much controversy over the



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SPECIFICATIONS -

PEDAL

Contra Bourdon 32'
Diapason 16'
Bourdon 16'
Dulciana 16'
Principal 8'
Flute 8'
Octave 4'
Gedeckt 4'
Mixture IV
Contra Bassoon 32'
Posaune 16'

SWELL

Bourdon 16'
Dulciana 16'
Geigen Principal 8'
Hohlfloete 8'
Geigen Octave 4'
Flute 4'
Nazard 2 1/2'
Flautina 2'
Larigot 1 1/2'
Siffloete 1'
Mixture III
Regal 8'

SOLO

String Diapason 8'
Salicional 8'
Vox Humana 8'
Oboe 8'
Solo to Swell 16'
Solo to Swell 8'
Solo to Swell 4'

CHOIR

Diapason 8'
Melodia 8'
Dulciana 8'
Gemshorn 8'
Octave 4'
Flute Traverso 4'
Dulcet 4'
Nasat 2 1/2'
Blockflote 2'
Seventeenth 1 3/5'
Mixture IV
Clarinet 8'
Krumhorn 8'
Solo to Choir 8'
Solo to Choir 4'

GREAT

Contra Virole 16'
Open Diapason 8'
Bourdon 8'
Dolcan 8'
Octave 4'
Gedeckt 4'
Geigen 4'
Super Octave 2'
Grave II
Fourniture IV
Fagott 16'
Trumpet 8'
Clarion 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'
Chimes

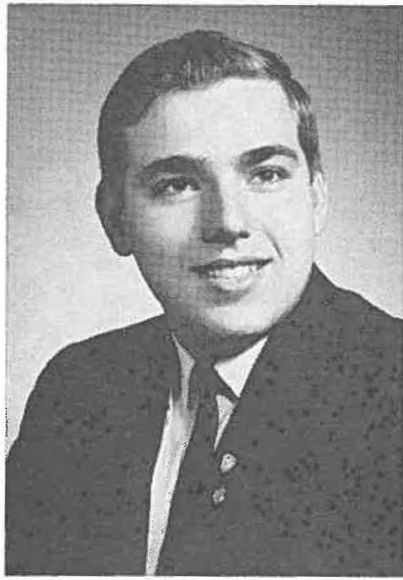
GENERALS

Main Tremolo
Swell—Leslie Fast
Great-Chorus—Leslie Fast
Chorus Off
Swell—Leslie Off
Great-Chorus—Leslie Off
Great-Chorus—Flute Reverb
Great-Chorus—Flute Sustain
Echo } On Swell and panel
Echo & }
Main }

use of folk music in the liturgy. Some defend it on the basis that it can be adapted to inspire a depth of true devotion and respect. Father Richard Madden has recently written a rather lengthy article in its defense. He tells of his experience with the so-called "Hootenanny" Mass where hundreds of teen-agers gathered for the celebration, singing such selections as *When the Saints Go Marching In*, *We Shall Overcome*, and thundering heavenward, with tunes like *Blowing in the Wind*, *Michael Row the Boat Ashore*, and others, with words suited to the solemn sacrifice of the Mass, accompanied by guitars, banjos, and drums. He contends that it was the first time in his life he saw teen-agers reaching out for God and finding Him. He holds that nothing could be more pleasing to God than the joyous voices of young teens raised in praise of Him, and that singing such as this is the beginning of a new brotherhood and a new love that will bind Americans together as brothers and sisters with a common Father, God Himself.

The people who serve as promoters of the hootenanny Mass proceed with such assurance and confidence that many get the impression that the hootenanny Mass is becoming officially a part of the liturgical renewal resulting from the Ecumenical Council. Actually, the Council does not favor nor does it encourage such innovations. The music and texts of these songs fall short of the high standards and norms set by the Council for good Church music. The teen-agers love them and would sing them anywhere with zest and enthusiasm, but this is no indication of real devotion. Using the vernacular doesn't imply the use of guitars and the type of music they would accompany. The great music of the vernacular is yet to be written. There are many articles written in favor of the spiritual and folk idiom — but what is our folk idiom? We must be patient — using the best real music we can find.

Presently being prepared is a type of music known as *Verna Canto* which will undoubtedly come into very wide use. The composer intends to remain anony-



The December issue of this magazine made the regrettable error of confusing two pictures. That on the left above is Thomas Edwards Breed, appointed to the First Evangelical Lutheran Church, Decatur, Ill. On the right is John Pagett, AAGO, who has become director of music at the Presbyterian Church, White Plains, N.Y. Our apologies to both young men.



mous. The experimental stages have revealed that the music has a high spiritual content, is ideally suited to the vernacular, and though it preserves the modality and the rhythm of the ancient chant, it makes no attempt to reflect the actual melodies or musical pattern. It is exclusively and intrinsically designed for worship and it possesses all the inspirational value necessary to make it a staple in the music education program of our parochial schools. When *Verna Canto* becomes an assimilated facet of the children's liturgical growth, it will also enhance in their minds an appreciation of the beauty of sacred liturgy. It fits perfectly the standards of what church music should be, and is highly recommended by the Liturgical Commissions throughout the country. It is a new but challenging step taken to seek to fulfill the

present needs of music for the vernacular.

Since the Ecumenical Council many organized steps have been taken to carry out recommendations of the Council. One of the most important of these steps is the training in music and the liturgy which is now being given in seminaries, novitiates, religious houses of study, as well as in Catholic institutions and schools. The reason for this can be clearly seen, for it is the priests whose job it is to be real leaders in parish renewal and to direct the People of God in developing their liturgical sense. The condition of liturgical music in the parish bears a direct relation to the enthusiasm of the priests and this enthusiasm in turn is in direct relation to the amount and calibre of music education which they themselves received in elementary school and in the

seminary. The same holds true of the religious, particularly those engaged in the teaching profession. Their interest will depend to a large extent on the emphasis which music and the arts have received in their own background. This interest relies on the quality of music programs being presented at the parochial and school level. It is the same music educators who more than anyone else can influence the development of future priests and lay persons, by working out professional programs for music education.

As a further means of carrying out the recommendations of the Ecumenical Council, Diocesan committees have been organized for the purpose of setting up norms or guidelines, thus applying the recommendations of the Council to the specific needs of the diocese and the various parishes within the Diocese.

Liturgical workshops and institutes are also conducted in various places for the clergy, religious, and lay men and women, in fact for all who are interested in the Church's life of worship. These are held for the purpose of gaining new insights into the meaning of the liturgy, of aiding in the spread of liturgical renewal, of participating in the exchange of new ideas, and of sharing in the experience of a Christian community at worship.

Another organization implementing the work of the Council is the Liturgical Conference. This organization seeks to keep pace with the changes defined as well as those to come. Its role is one of education and implementation. It plans educational materials which will serve as detailed practical guides to be used in the parish as an aid in every phase of liturgical education and celebration. By using every educational technique, the Conference hopes to offer advisory services to dioceses conducting local clergy conferences, teacher institutes, commentator training programs, and institutes on liturgical music.

Through these and through various other means, the Christian is enabled to keep up with the changing liturgy, to



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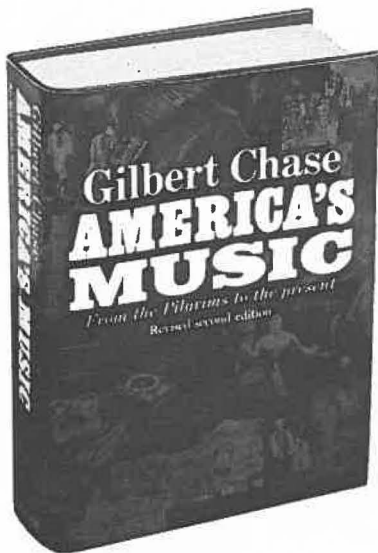
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participate actively and intelligently in the Mass and other forms of worship and to expand his knowledge of the faith and share it fruitfully with others.

All these efforts are a result of the tremendous work carried on by the Ecumenical Council. The work of Vatican has been described by many as a modern miracle. It is almost trite to say that the Holy Spirit is moving the minds and hearts of men in these times. But however much miracles have played in the destiny of the Church, the changes and reforms which will follow the Council cannot be left to divine intervention for their implementation. They will involve intense, prolonged, and generous effort on the part of the hierarchy, clergy, and laity alike. The task of making general reform principles a workable and practical reality will only be accomplished by the genuine interest, understanding, and enthusiasm of the whole Church. The current reform must not remain on the abstract and intellectual plane; its aim will be achieved only when each worshipping Catholic becomes aware of and actively involved in the sacred mysteries made present in the liturgy. Hence, it must concern each of us, individually and collectively, if we are to sense the reality of our dignity as the people of God in the twentieth century.

In conclusion we might say that the seemingly miraculous effects of the Council are being increasingly felt in the Church today, giving it an invigorating life and freshness. It has brought about a change of heart, a conversion, a deeper faith and devotion, and a genuine spirit of love. It has inspired Catholics to respond, dedicate, commit, and involve themselves, not only in the Mass, but in all moments and affairs of their lives. They have come to know and realize the great spiritual benefits and blessings that are a part of community awareness and worship. Through singing and worshipping together, Catholics have become one with Christ and one with each other in a close bond of unity and love. As the People of God, worshipping together in their Father's house, they can truly say, "Lord, it is good for us to be here."

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Arthur Carkeek, associate professor of organ at DePauw University, Greencastle, Ind., and minister of music at Gobin Memorial Church, also of Greencastle, will be on sabbatical leave in Hamburg, Germany for the second semester of this academic year. On a grant from the Great Lakes Colleges Association, Mr. Carkeek will be continuing studies begun some years ago with Charles Letestu, Hamburg. The Carkeek family will return to Greencastle in September.

Mr. Carkeek has been on the faculty of DePauw University since 1950. Six of his students have won Fulbright Scholarships or German Government Grants, and many have been finalists in the Fort Wayne competition. He is widely known in the midwest as recitalist, consultant and lecturer.



Gayle Clark won the youth organ competition for high school students sponsored for the first time by the Boston Chapter.

The final competition was held Nov. 27 at All Saints' Church, Brookline. The first prize, \$100 scholarship, was awarded Miss Clark who hails from Winchester, Mass.

She studied with Miss Yuko Hayashi at the preparatory department of the New England Conservatory of Music and has now enrolled as a freshman student at Oberlin College where she studies with Fenner Douglass. Other finalists were Robert Newman of Dædham and Leo Abbott of Doxbury. All three will be heard in the chapter broadcasting program Saturday afternoons at 5 from Station WCRB.

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The church, founded in 1930, has grown steadily in membership.

GREAT

Gemshorn 16 ft.
Principal 8 ft.
Dulciana 8 ft.
Bourdon 8 ft.
Lieblich Flöte 8 ft.
Octave 4 ft.
Flute Harmonique 4 ft.
Fifteenth 2 ft.
Waldflöte 2 ft.
Mixture 4 ranks
Chimes

SWELL

Geigen Principal 8 ft.
Gemshorn 8 ft.
Voix Celeste 8 ft.
Gedeckt 8 ft.
Flute Celeste 8 ft.
Octave Geigen 4 ft.
Flute 4 ft.
Nazard 2 2/3 ft.
Octavin 2 ft.
Plein Jeu 3 ranks
Contra Fagotto 16 ft.
Oboe 8 ft.
Tremolo

CHOIR

Viole 8 ft.
Viole Celeste 8 ft.
Quintadena 8 ft.
Prestant 4 ft.
Quintadena 4 ft.
Nazard 2 2/3 ft.
Principal 2 ft.
Tierce 1 3/4 ft.
Larigot 1 1/2 ft.
Sifflette 1 ft.
Scharff 3 ranks
Dulzian 16 ft.
Krummhorn 8 ft.
Krummregal 4 ft.
Tremolo

PEDAL

Contre Basse 32 ft.
Contre Dulciana 32 ft.
Principal 16 ft.
Dulciana 16 ft.
Bourdon 16 ft.
Lieblich Gedeckt 16 ft.
Octave 8 ft.
Gedeckt 8 ft.
Choral Bass 4 ft.
Flute 4 ft.
Mixture 3 ranks
Contra Bombarde 32 ft.
Posaune 16 ft.
Bombarde 8 ft.
Clarion 4 ft.

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Programs of Organ Recitals of the Month

Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Elfrieda Baum, Los Angeles, Calif. — Royce Hall, UCLA Dec. 9: Batalla Imperial, Tiento, Pange Lingua, Cabanilles; Christmas Carol, Variations on the Milanese Galliard, Cabezon; Sonatina in F minor, Viola; Toccata, Villancico y Fuga, Ginastera.

Joseph Coutret, Englewood, N.J. — First Presbyterian Church, dedication recital, Dec. 4: Fanfare, Cook; Noël grand jeu et duo, Daquin; Von Gott will ich nicht lassen, Buxtehude; Prelude and Fugue in G major, Meine Seele erhebt den Herren, Bach; Fantasie in F minor K 608, Mozart; Sarabande, Rhythmic Trumpet, Bingham; Sonatina, Sowerby; Carillon, Roberts; Abide with us our Saviour, Karg-Elert; Plainte, Langlais; Finale, Symphony 1, Vierne.

Stanley E. Walker, South Lancaster, Mass. — Taunton Seventh Day Adventist Church Nov. 26, Atlantic Union College Jan. 6: Introduction and Trumpet Tune, Boyce; Air, Wesley; Introduction and Toccata, Walond; We Pray Now to the Holy Spirit, Chaconne in E minor, Buxtehude; Aria in F, Prelude and Fugue in C, Bach; Ein feste Burg, Whitford; Te Deum, Langlais; Cantilene, McKinley; Thou Art the Rock, Mulet.

Agnes Lee Barnhart, Carbondale — student recital, Southern Illinois University Dec. 7, Bland Street Methodist Church, Bluefield, W. Va. Nov. 22: Fantasie in F minor K 608, Mozart; Sketch in D flat, Schumann; Prelude and Fugue in D major, Bach; Concerto 13 in F major, Handel; Elegie, Peeters; Perpetuum Mobile, Middelschulte; Prelude and Fugue in G minor, Dupré.

W. David Lynch, Rochester, N.Y. — Kilbourn Hall, Eastman School of Music, student of David Craighead Dec. 28: Toccata 10, Muffat; Est-de Mars, Sweelinck; Pastorale in F major, Passacaglia in G minor, Bach; Shimah Bikoli, Persichetti; Fantasie and Fugue on B-A-C-H, Reger.

George Markey, New York City — Madison Avenue Presbyterian Church Jan. 15: Chaconne in G minor, As the Rain and Snow Falleth, Bach; Sonata on Tone 1, Lidon; Good News From Heaven, Pachelbel; Suite, Stanley; Cantabile in B major, Franck; Scherzo, Symphony 2, Widor; Fugue in A flat, Brahms; Pastorale Dance, Milford; Postlude, Alain; Finale, Symphony 6, Vierne. Dedication, First Presbyterian Church, Haddonfield, N.J. Jan. 22: Same program.

Henry Lowe, New York City — St. Bartholomew's Church Dec. 21: Prelude and Fugue in A minor, Bach; Divinum Mysterium, Candler; Variations on an Old Carol Tune, Shaw; My Heart This Night Rejoices, Bunjes; Cortège and Litanie, Dupré. Jan. 4: Fugue in C major (Fanfare), Bach; How Lovely Shines the Morning Star, Praise to the Lord, Manz; Gesu Bambino, Yon; Improvisation on God Rest You Merry, Roberts; Variations on a Noël, Dupré.

John Conner, Williamsport, Pa. — Christ Church Parish Dec. 24 and 25: Toccata and Fugue in D minor, Bach; A Lovely Rose is Blooming, Brahms; Von Himmel hoch, Bach; Divinum Mysterium, Blackburn; In dulci (fantasia), Bach; La Nativité, Langlais; Carillon on Adeste Fideles, Rene Quignard; American Organ Mass, Purvis; Grand Choeur Dialogue, Gigout.

Arthur R. Croley, Nashville, Tenn. — Fisk University Dec. 4: Toccata, Rossi; How Brightly Shines the Morning Star, Pachelbel; Partita on Nun komm, Distler; Prelude, Suite, Opus 5, Duruffé; Do not I Love Thee, Powell; In the Bleak Mid-winter, Gibbs; Prelude and Fugue in G, Rohlig; Laudation, Dello Joio.

Philip Simpson, Abilene, Tex. — Asbury Methodist, Salisbury, Md. March 1: Trumpet Dialogue, Benedictus, F. Couperin; Prelude and Fugue in G minor, Bach; Chorale in B minor, Franck; Tumult in the Praetorium, Malcingreau; In Paradisum, Daniel-Lesur; Fantasie 2, Alain; Finale, Symphony 1, Vierne.

Herbert D. Bruening, Chicago — First Bethlehem Lutheran Dec. 11: Veni Emmanuel, Rowley; Silent Night, Kreckel; A Christmas Fantasy on Joy to the World, Norris; In dulci júbilo (Orgelchoral and full version), Bach; Hallelujah Chorus, Handel.

Edgar Hilliar, Mt. Kisco, N.Y. — for Lorain County AGO Chapter, First Congregational Church, Elyria, Ohio Nov. 18: Voluntary in D minor, Stanley; Concerto in C major, Bach; Fantasy in F minor, K 594, Mozart; Fantasie 9, Telemann; Prelude and Fugue in G major, Bach; Aria, Peters; Präludien und Interludien, Schroeder; Quiet Music for Organ, DeNero; Finale, Symphonie 1, Langlais.

Antone Godding, Waterbury, Conn. — First Congregational Church Nov. 30: Fugue in E flat major, Bach; Jesus, Fairest Master, Schroeder; French Rondo, Boëllmann; Celestial Banquet, Messiaen; Fugue in A minor, Cernohorsky. Dec. 14: Five Orgelbüchlein Chorales, Pastorale in Four Movements, Fugue on the Magnificat, Bach. Jan. 18: Toccata in E minor, Pachelbel; Jesu, Joy of Man's Desiring, Bach-Biggs; Three Pieces, Wesley; Adagio, Sonata 5, Rheinberger; Variations on America, Ives.

Robert M. Finster, Elmira, N.Y. — Grace Church Nov. 30: Prelude on Malabar, Sowerby; Wie schön leuchtet, Manz; Pavane, Elmire; Prelude and Fugue in C minor, Bach, Dec. 7: Prélude au Kyrie, Langlais; Adagio, Nyquist; Carol, Whitlock; In Praise of Merbecke, Wyton. Dec. 21: Partita on O Gott, du frommer Gott, Bach; Nun komm, der Heiden Heiland, Buxtehude; Gelobet seist du, Lenel.

Elizabeth Braunig, Warren, Pa. — Trinity Memorial Episcopal Church Nov. 27: Diferencias sobre la Gallarda Milanese, Cabezon; Deck Thyself, Prelude and Fugue in A major, Bach; Fantasie in F minor, Mozart; Lo, How A Rose, Oh World, I Now Must Leave Thee, Brahms; Prelude and Fugue on B-A-C-H, Liszt.

John Ditto, Des Moines, Iowa — senior recital, Drake University Nov. 11: Prelude and Fugue in F sharp minor, Buxtehude; Before Thy Throne I Now Appear, Prelude and Fugue in A minor, Bach; Scherzo, Symphony 2, Vierne; Benedictus, Reger; Prelude and Fugue 4, Badings; Dieu parmi nous, Messiaen.

Robert L. Rudesill, Waterbury, Conn. — First Congregational Church Jan. 4: Pastorale, Jesus, Who Didst Ever Love Me, Bach; Adagio, C.P.E. Bach; Sonata 1 in E flat, Mozart-Biggs; Greensleeves, Purvis; Pasticcio, Langlais.

Lawrence Robinson, Richmond, Va. — Temple de la Paz, Guadalajara, Mexico Dec. 21 and Santa Iglesia Cathedral, Morelia, Mexico Dec. 23: Prelude and Fugue in C, Trio Sonata 1, Bach; Theme and Variations, Sonata 6, Mendelssohn; Barcarolle, Catherine Urner; Toccata, Nancy Faxon; Legend of the Mountain, Karg-Elert; Grand Jeu, DuMège; Maides, Vierne; Epilogue for Pedals on a Theme of Frescobaldi, Langlais.

Peter Crisafulli, Evanston, Ill. — (on position) St. Luke's Dec. 24: Intonazione on tone 10, Gabrieli; Ricercar Brevis, Sweelinck; Intonazione on tones 3 and 4, Gabrieli; Toccata Cromatica per l'Elevatione, Frescobaldi; Pavana Lachrimae, Dowland; Two Galliards, Two Pavanes, Attaignant; Intonazione on Tone 8, Gabrieli; Partita on What God ordains is Always Good, Magnificat Fugue on Tones 2 and 3, Pachelbel. Linda Tatman, recorder, Frank Crisafulli, violoncello assisted.

Marjorie Jackson Rasche, Carbondale, Ill. — American Lutheran Church, Rantoul, Dec. 11: Trumpet Tune in D, David Johnson; Gavotta, Martini; Passacaglia and Fugue in C minor, Bach; Come, Saviour of the Gentiles, Walcha; Our Father, Scheidt; O Lord, Look Down from Heaven, Hanff; A Mighty Fortress, Whitford; Pastorale, Roger-Ducasse; Apparition of the Church Eternal, Messiaen; Twilight at Fiesole, Bingham; Toccata Festiva, Purvis.

Susan Englehorn, Sioux Falls, S.D. — First Congregational Church Nov. 27, First Lutheran Church Dec. 6: Prelude and Fugue in C major, Böhm; Nun komm, der Heiden Heiland, Wachtel auf, Bach; Adagio, Andante, Concerto 1 in G minor, Handel; Es ist ein Ros' entsprungen, Brahms; Dans une douce joie, Langlais.

William B. Giles, Detroit, Mich. — Drayton Avenue Presbyterian Church Dec. 24: Sleepers, Wake!, Bach; The Nativity, Langlais; Pastoral Dance, Milford; Christmas 1914, Reger; Pastoral, arr. Clokey; Fugue on From Heaven High, Bach.

David W. Hinshaw, El Paso, Tex. — Church of St. Clement Dec. 24: Puer natus est, Symphonie Gothique, Widor; Little Shepherd's Lullaby, Sonata de Navidad, Jimenez; Le Sommeil de L'Enfant Jesus (with violin and harp), Busser.

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Programs of Organ Recitals of the Month

Joan Lippincott, Princeton, N.J. — Christ Church Cathedral, Nassau, Bahamas Dec. 12: Concerto 10 in D minor, Handel; Three Schübler Chorales, Fugue in E flat major, Bach; Fanfare, Cook; Sonata, Persichetti; Sketch in D flat, Schumann; Fantasie in F minor, K 608, Mozart.

William Weaver, Atlanta, Ga. — St. Anne's Episcopal Church Nov. 20: All Glory Be to God on High, Fugue in G (a la gigue), Arioso in A, Bach; Sonata in D for trumpet and organ, Purcell; Chorale in A minor, Franck; Nazard, Pour une Sainte de Legende, Langlais; Thou man of Grief, Remember Me, Do Not I Love Thee, Read; Trumpet Voluntary in D, Clark, Dec. 18: Prelude, Suite Medieval, The Nativity, Langlais; Noël 10, Daquin; Trio and Fugue on Vom Himmel hoch, Pachelbel; Vom Himmel hoch (three settings), Pepping; Greensleeves, Purvis; Salvation New is Come, In dulci júbilo, Come, Savior of the Gentiles, Bach.

Albert R. Rienstra, Morristown, N.J. — St. Peter's Church Dec. 19: Allegro Moderato, Sonata 1, Mendelssohn; Scherzino, Ferrata; Pastorale, Le Prologue de Jesus, arr. Clokey; It Came Upon the Midnight Clear, Matthews; In dulci júbilo, Bach; God Rest Ye Merry, Gray; The Fifers, Dandrieu; Variations, Handel; Contemplation, Purvis; Fantasie sur un Noël, Bonnet. Alec Miller, tenor, shared the program.

John B. Haney, Montclair, N.J. — Central Presbyterian Church Dec. 4: Allegro, Symphonie 4, Widor; Noël 10, Daquin; Wake, Awake, My Soul Doth Magnify the Lord, Bach; La Nativité du Seigneur, Messiaen; Fantasie and Fugue in B-A-C-H, Liszt. Will Roy, bass-baritone assisted.

William Tinker, Indianapolis, Ind. — Christ Church Cathedral, Dec. 13: Noël Suisse, Daquin; In dulcijúbilo, Bach, Schroeder; A Lovely Rose is Blooming, Brahms; The Nativity, Langlais; How Brightly Shines the Morning Star, Buxtehude.

Carl E. Schroeder, Lancaster, Pa. — Lutheran Church of Holy Trinity, Jan. 6: Prelude, Fugue and Chaconne in C major, Buxtehude; How Brightly Shines the Morning Star, Manz; Fantasie and Fugue in B flat, Böelly. Beth Kochenour, violin, shared the program.

Herman Berlinski, Washington, D.C. — Evangelische Kirchengemeinde, Bonn-Mitte Nov. 16: Symphonia, Rossi; Prelude and Fugue in E minor, Bach; Two Preludes, Bloch; Two Interludes, Milhaud; Mo aus Tzur Melodie, Ellis Koh; Königin Esther, Miriam Gideon; Sinfonia 3, The Burning Bush, Berlinski. Same program Petrikirche, Hamburg Nov. 22; Kaiser Wilhelm Gedächtniskirche Nov. 23; Liefrauenkirche, Bremen Nov. 25; StradtKirch, Ludwigsburg, Nov. 30; Hochschule für Musik, Munich Dec. 1; Neanderkirche, Düsseldorf Dec. 3.

Helen Henshaw, Schenectady, N.Y. — St. James Church, Albany Feb. 5: Trumpet Tune, Purcell; Ave Maria, Arcadelt; Fugue in D, Bach; Andante, Gothic Symphony, Intermezzo, Symphony 6, Widor; Air, Orpheus, Gluck; Processional Music, Berlinski; Grande Pièce Symphonique, Franck; Mar. 5: Te Deum, Langlais; In Paradisum, deMonfred; Fantasie and Fugue in G minor, Bach; Largo, Handel; Pastorale, Roger-Ducasse; Crucifixion, Dupré; Easter Alleluia, Bossi.

Reginald Lunt, Lancaster, Pa. — Church of the Brethren Nov. 27: Chaconne, L. Couperin; Dialogue on Tone 1, Clérambault; Toccata in D minor, Four Preludes for Advent, Orgelbüchlein, Bach; Chorale in E major, Franck; The Shepherds, Messiaen; Ave Maris Stella 3, Dupré; Fugue on Ad nos, Liszt. Julia T. Hitchcock, soprano, assisted.

Robert R. Zboray, Falls Church, Va. — St. Philip's Catholic Church Dec. 11: Concerto 4 in F, Handel; Sleepers Awake, Krebs; How Brightly Shines the Morning Star, Pachelbel; In dulci júbilo, Lübeck; Noël with Variations, Balbastre. James Madison Concert Choir, Donald Guidotti, conductor, shared the program.

William D. Peters, Kokomo, Ind. — First Congregational Church Jan. 18: Voluntary 1 in C, Stanley; Wachet auf, Ich ruf' zu dir, Kommst du nun, Bach; Partita on Vom Himmel hoch, Post; Chorale 1 in F sharp minor, Andriessen.

James Taylor, West Hartford, Conn. — Christ Church Cathedral, Hartford Jan. 4: Prelude and Fugue in A minor, Bach; Noël, Grand jeu et duo, Daquin; Eternal Purposes, Messiaen; Scherzo, opus 2, Fugue in D minor, opus 7, Duruflé.

Victor Urbán, Mexico City, Mexico — Parroquia de la Madre de Dios, Veracruz, Ver. Dec. 17: The Hen, Rameau; Sor Mónica, Couperin; Ku-Ku, Noble; Toccata de la Sonata de Navidad, Bernal; Concierto 1 en Sol Mayor, Vivaldi-Bach; Suite Gótica, Boëllmann.

Kent Hill, Lubbock, Tex. — for Houston AGO Chapter, St. John the Divine, Houston Jan. 17: Toccata primi toni, Sark; In dulci júbilo, Kayser; Glaeden Hun er Fodt Idag, Christensen; Fantasie and Fugue in G minor, Bach; Suite, Duruflé. St. Paul's Episcopal Church, Lubbock, Tex. Dec. 4: Joy is Born Today, Christensen; In dulci júbilo, Kayser; Fantasie and Fugue in G minor, Bach, Dec. 11: Suite, Duruflé; The Nativity, Langlais, Dec. 18: Rhosymedre, Greensleeves, Vaughan Williams; A Rose into Bloom, Brahms; Silent Night, Barber; Jesu, Joy of Man's Desiring, Bach; Carillon, Vierne.

Herbert Gotsch, River Forest, Ill. — Alice Millar Chapel, Evanston, Ill. Feb. 28: Plymouth Suite, Whitlock; Ave maris stella, Lenel; Ricercata, Hillert; Resonet in laudibus, Anonymous; Usz tieffer nodt schry ich zu dir, Kotter; In dulci júbilo, Anonymous; Nun freut euch lieben Christen gmein, Praetorius; Prelude and Fugue in G minor, Buxtehude; Six Schübler Chorales, Bach; Es ist ein Schnitter, heiszt der Tod, David.

Michael Hass, Washington, D.C. — Trinity Church, Potsdam, N.Y. Dec. 19: Prelude and Fugue in A minor, Sheep May Safely Graze, Bach; O Blessed Jesus, Blessed are Ye Faithful Souls, Behold, a Rose, Brahms; Chorale in B minor, Franck; Verbum Supernum, Dupré.

Edward E. Clark, Farmington, Conn. — First Congregational Church, Waterbury Dec. 7: Sleepers Wake, Savior of the Nations, Come, Once He Came in Blessing, Bach, Adeste Fideles, Ives; Pastoral Dance on On Christmas Night, Milford; Improvisation on God Rest You Merry, Roberts.

Henry Glass, Jr., Webster Groves, Mo. — organ dedication, Lutheran Church of the Risen Christ, Florissant Dec. 18: From Heaven Above, Pachelbel; Fugue a la Gigue, Bach; Noël 10, Daquin; Greensleeves, Purvis; Toccata, Symphony 5, Widor.

Richard Bouchett, New York City — for Abilene AGO Chapter, First Baptist Church, Abilene, Tex. Nov. 17: Prelude and Fugue in A minor, When in the hour of utmost need, Lord Jesus Christ, be present now (trio), Bach; Cortège and Litany, Dupré; Dialogue sur les Grands Jeux, Grigny; Song of Peace, Langlais; Impromptu, Vierne; Prelude and Fugue on B-A-C-H, Liszt. St. Bartholomew's Church, New York City Jan. 18: Same Bach, Liszt plus Veni Creator Spiritus en Taille à 5, Grigny; Berceuse, Alain.

Mary Fenwick, Philadelphia, Pa. — St. John's United Church of Christ, Allentown, dedicatory recital, Dec. 4: Trumpet Voluntary, Purcell; Awake! A Voice is Calling, Jesu, Joy of Man's Desiring, Bach; The Fifers, Dandrieu; Toccata, Adagio and Fugue in C major, Bach; Sonata 3, Hindemith; O God, Thou Faithful God, Peeters; How Should I Receive Thee, Pepping; God Among Us, Messiaen; Scherzo, Symphony 2, Vierne; Thou Art the Rock, Mulet.

Temple Dunn, Washington, D.C. — First Baptist Church of Wheaton Nov. 27: Sleepers Wake, Bach; Rhosymedre, Vaughan Williams; Chorale in B minor, Franck; Low, a Rose, Brahms, Langstroth; Little Fugue in G minor, Bach; Fairest Lord Jesus, Now Woods and Fields Are Sleeping, Edmundson; Grand Choeur Dialogue, Gigout.

Richard J. Hescheke, River Forest, Ill. — Redeemer Lutheran Church, Hyattsville, Md. Dec. 11: Prelude and Fugue in G major, Bach; Partita on Nun last uns Gott, Lübeck; Une Vierge Pucelle, Le Bégué; Toccata in F major, Bach; Sonata, Distler; Pastorale, Franck; Prelude and Fugue in B major, Dupré.

Jay Lovins, Kokomo, Ind. — First Congregational Church Jan. 11: Canzona, Gabrieli; Nun freut euch, Schmücke dich, Alle Menschen müssen sterben, Kauffmann; Air and Gavotte, Wesley; Adagio, Symphonie 3, Vierne; Fantasie, Opus 5 b, Schroeder.

Bonnie Beth Blank, Thomas DeWitt, Buffalo, N.Y. — St. Paul's Cathedral Dec. 30: Prelude and Fugue in G minor, Buxtehude; Joies, Alain — Blank. Variations on Unter der Linden grüne, Sweelinck; Alleluys, Preston — DeWitt.

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Programs of Organ Recitals of the Month

Piet Kee, Heemstede, Netherlands — Haarlem Concert Hall Dec. 15: Sonata 1, Hindemith; Four Manual pieces, Kee; Chorale 3, Franck; Joseph est bien marié, Balbastre; Adam ou es-tu?, Chantons de voix hautaine, Noël de Saintonge, Noël pour l'amour de Marie, Dandrieu; Noël Etranger, Noël Suisse, Daquin.

Houston Chapter Members — St. Michael's Roman Catholic Church Dec. 4: Basse et dessus de trompette, Jullien; A la venue de Noël, Balbastre; Une vierge pucelle, Le Begue — N. James Clark. Grand plein jeu premier Kyrie, Dialogue en fugue pour le second Agnus Dei, Messe du 8 ton, Corrette; Ach Herr, mich armen Sünder, Buxtehude; Wer nur den lieben Gott, Bach, Reger; Prelude in G major, Bach — George Schulz. Alas! and Did My Saviour Bleed?, On Jordan's Stormy Banks I Stand, Read — Kathleen Helford. Kleine Präludien und Intermezzo, Schroeder; Wir glauben all', Bach — Arline Haskell.

Gwen Gould, New York City — St. Bartholomew's Church, Dec. 28: Now let us Sing with Joy, Bach; From Heaven to earth I Come, Pachelbel; Lo a Rose, Brahms; Sleepers wake, Bach; Dialogue sur les Grands Jeux, Langlais; Silent Night, Barber; Prelude and Fugue in B minor, Bach. Jan. 25: Toccata in F, Bach; Three Intermezzi, Schroeder; Chorale in A minor, Franck.

David Thurman, Miami, Fla. — St. Peter's Lutheran Church Feb. 26: Adagio and Trumpet Tune, Stanley; Larghetto, Bassani; Prelude and Fugue in A minor, Bach; Adagio in C major, Mozart; Fantasia in A major, Franck; Spiritual, Young; Pavanne, Rhythmic Suite, Elmore; Harlequin Serenade, Carnival Suite, Crandell; Song of Joy, Langlais.

Mrs. Robert G. Milham, Aiken, S.C. — Mt. Horeb Lutheran, Chapin, S.C. Dec. 11: Psalm 19, Marcello; Come, Saviour of the Gentiles, Sleepers, Wake, Toccata and Fugue in D minor, Bach; Picardy, Noble; Veni, Emmanuel, Wyton; Hyfrydol, Vaughan Williams; Communion, Purvis; Toccata, Symphony 5, Widor.

Sylvia Palmore, St. Paul, Minn. — St. Clement's Church Mar. 5: Toccata, Adagio and Fugue in C, Bach; Variations on a Recitative, Schoenberg; Sonate 1, Hindemith; Sonata 3, Mendelssohn; Partita on Sei gegrüsst, Bach.

Robert Rayfield, Bloomington, Ind. — Alice Millar Chapel, Evanston, Ill. Jan. 31: Tiento Llano in B flat, Cabanilles; Fugue and Caprice on the Same Subject, Roberday; Chromatic Toccata for the Elevation, Frescobaldi; Concerto in D minor, Vivaldi-Bach; Fugues 5 and 3 on B-A-C-H, Schumann; Prelude and Fugue on B-A-C-H, Liszt; Epilogue on a Theme of Frescobaldi, Langlais; Intermezzo, Symphony 3, Vierne; Three Improvisations, Brindley; Prelude on Deus Tuorum Militum, Sowerby.

James H. Laster, Franklin, Pa. — St. John's Episcopal Church Nov. 27: Epistle Sonatas in F major, G major, Mozart; Wake, Awake, Bach; Nun komm der Heiden Heiland, Bach, Buxtehude; Sonata 4 in D minor, Telemann; Prelude on Conditor alme, Schroeder; Prelude, Chorale and Toccata on Veni Emmanuel, Arnold; Concerto in A minor, Vivaldi. A string trio assisted in the Mozart, Telemann and Vivaldi.

Virginia Cox, San Diego, Calif. — First Presbyterian Church Dec. 18: All Praise to Thee, Eternal God, Lenel; Mixture in Tenor 1, Marchand; Trumpet in Dialogue, Clérambault; Prelude and Fugue in C major, Bach; Three Preludes on 16th Century Christmas Carols, Boëly; Canon in B minor, Schumann; Variations on a Noël, Dupré. Lucille Mayer, soprano, assisted.

Earl E. Eyrich, St. Paul, Minn. — St. Clement's Church Nov. 27: Prelude and Fugue in C major (9/8), Schmücke dich, Bach; Noël sur les Jeux d'Anches, Daquin; Weihnachten 1914, Reger; Chorale in E major, Franck; Seelingbräutigam, Manz; In dulci jubilo, Dupré; Final, Allegro, Symphony 3, Vierne.

Terrence Fullerton, Calgary, Alta. — Cathedral of the Redeemer Dec. 7: Prelude, Fugue and Chaconne, Buxtehude; Low How a Rose, Brahms; Fantasia and Fugue in G minor, Bach; Veni Emmanuel, Sowerby; Toccata in D minor, Reger.

Charles N. Henderson, New York City — St. George's Episcopal Church Dec. 11: Fantasia K 608, Mozart; Revelations, Pinkham; Toccata, Villancico y Fuga, Ginastera; Moderato, Symphony Gothique, Cantabile, Symphonie 8, Widor; Chorale 1, Franck.

Wilma Jensen, Oklahoma City, Okla. — for MacDowell Music Club, First Presbyterian Church Dec. 7: Three Noëls, Daquin; Sleepers Awake, In dulci jubilo, Bach; Come, Redeemer of our race, Buxtehude; Rejoice Christians, Bach; How Brightly Shines the Morning Star, Buxtehude; Joyeux Noël, VanHulse; Pastorale Dance on On Christmas Night, Milford; Canon and variations on In dulci jubilo, (with James Burk, flutist), Paul Koch; Silent Night, Barber; In Bethlehem's Low Stable, Walcha; The Nativity, Langlais; Variations on a Noël, Dupré.

Roger Heather, Cincinnati, Ohio — Scottish Rite Cathedral Dec. 11: Pastorale on Two Noëls, Benoit; A Lovely Rose is Blooming, Brahms; In Thee is Gladness, Bach; The Nativity, Langlais; From Heaven to Earth I Come, Pachelbel. Jan. 8: Blessed Jesus, We Are Here, Out of the Deep I Cry, Bach; Rhapsodie 3, Saint-Saëns; O Master, Let Me Walk, Bitgood; Finale, Organ Concerto 1, Handel.

Haig Mardirosian, Falls Church, Va. — St. Philip's Catholic Church Dec. 18: Fugue on the Magnificat, Bach; Ricercare, Gabrielli; Prelude and Fugue in F sharp minor, Buxtehude; Recit de Tierce en Taille, Couperin; Point d'orgue sur les Grands Jeux, Grigny; Noël Grand Jeux et Duo, Daquin; Mein Seele erhebt den Herren, Wachet auf, Prelude and Fugue in A minor, Bach.

Haldan D. Tompkins, Cincinnati — For Cincinnati AGO Chapter, St. Peter in Chains Cathedral Dec. 13: Couplet du Gloria, Domine Deus, Agnus Dei, Offertoire sur les grands jeux, Mass for Convents, F. Couperin; Prelude and Fugue in E flat (St. Anne), Bach; Deck Thyself, Brahms, Bach; Prelude sur les grands jeux, Francaise, Rhapsodie, Suite Francaise, Langlais.

Robert Wells, Albany, N.Y. — Cathedral of All Saints Nov. 20: Aria and Fugue, Willan; Georgetown, Lacey; Down Ampney, Means; Canzona in D minor, Pastorale in F major, Fugue in E flat major, Bach.

Thomas A. Schmutzler, New Britain, Conn. — First Congregational Church, Waterbury Nov. 23: Prelude in E flat minor, Duruflé; Voluntary on Old 100th, Purcell; Alleluys, Preston.

Jerald Hamilton, Champaign, Ill. — University of Illinois Dec. 18: Prelude and Fugue in A minor, Sonata 5, Chorales for Christmas and the New Year, Orgelbüchlein, Bach; Fantasia in F minor, K 594, Mozart; O Welt, ich muss dich lassen, Schmücke dich, Es ist ein Ros', Brahms; Prelude and Fugue in B major, Dupré. The Madrigal Singers assisted.

David Mulbury, St. Louis, Mo. — Aeolian Hall, London, Ont. Dec. 15: Prelude and Fugue in E major, Lubeck; Jesus Christus, unser Heiland, Ach bleib bei uns, Wir glauben all', Allegro, Trio Sonata 5, Fantasia and Fugue in G minor, Bach; Lobt Gott, ihr Christen allzugleich, Vom Himmel hoch, Heil'ger Geist, du Tröster mein, Walcha; Andante, K 616, Mozart; Prelude and Fugue on B-A-C-H, Liszt; Le Jardin suspendu, Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Duruflé.

John Ken Ogasapian, Lowell, Mass. — Trinity Episcopal Church, Haverhill Nov. 15: Offertoire sur les Grands Jeux, F. Couperin; Toccata on Oedipus a Thebes, Mereaux; Prelude and Fugue in D major, Bach; Land of Rest, Donovan; Fantasia and Fugue on B-A-C-H, Liszt; Le Jardin suspendu, Litanies, Alain; Prelude and Fugue on A-L-A-I-N, Duruflé.

Herman Pedtke, Chicago, Ill. — De Paul Center Theatre Feb. 3: Suite, Froberger; Toccata, Adagio and Fugue in C major, Bach; Herzlich thut mich verlangen, O Gott du frommer Gott, Brahms; Miniature Suite, Arthur Becker; Sonata 1, Hindemith; Dipytique, Messiaen; Variations sur un Noël, Dupré.

Paul R. Reed, Sibley, Iowa — United Church of Christ Dec. 7: Le Carillon de Cythere, Rondeau, Couperin; Rigaudon, Rameau; Prelude and Fugue in G minor, Sheep May Safely Graze, Sleepers, Wake, Prelude and Fugue in E minor, Bach; Verset in F minor, Cantabile, Chorale, Franck; The Shepherds and the Star, Scherbatcheff; Reverie, Still; Truro, Bingham.

William Schoppenhorst, Covington, Va. — First Presbyterian Church, Dec. 11: How Brightly Shines the Morning Star, Buxtehude; Lo a Rose, Brahms; Noël Grand Jeu et Duo, Daquin; Greensleeves, Wright; La Nativité, Langlais; Variations on a Noël, Dupré.

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Frederick Geoghegan, Toronto, Ont. — For Salt Lake City AGO Chapter, Ladies Literary Club Dec. 5: Now Thank We All Our God, Sheep May Safely Graze, In Thee Is Joy, Toccata and Fugue in D minor, Bach; Concerto 2 in B flat, Handel; Litanies, Alain; Chorale in A minor, Franck; Canon in B minor, Schumann; Nimrod, Elgar; Les Petites Cloches, Marche Grotesque, Purvis; Fantasie in F minor K 608, Mozart.

Elizabeth Lange, Columbus, Ohio — Linworth Methodist Church Dec. 11: Trumpet Voluntary, Purcell; Noël, Daquin; Wake, Krebs; From Heaven High to Earth I Come, Comest Thou Now, Jesus, Rejoice Now, Good Christians, In dulci júbilo (three settings), Bach; Concerto 10, Handel; Lo, How A Rose, Brahms; Come, and Let Us Christ Adore, Beside Thy Manger Here I Stand, Pepping; Carol Interlude, Purvis; Greensleeves, Wright; Concert Variations, Bonnet.

Joel H. Kuznik, Ft. Wayne, Ind. — Kramer Chapel, Concordia Senior College Jan. 8: Chant de Paix, Langlais; Concerto in G major, Vivaldi-Bach; Three Chorale Preludes, Walcha; Passacaglia and Fugue in C minor, Bach; Dialogue sur les Mixtures, Langlais; Schnelle, 30 Organ Pieces, Distler; Prelude, Fugue and Variation, Franck; Carillon de Westminster, Vierne.

Alan G. Cook, St. Petersburg, Fla. — First Presbyterian Church Nov. 21: Ciacona in F minor, Pachelbel; Suite on tone 1, Clérambault; Prelude and Fugue in G major, Bach; Prelude and Fugue in C minor, Mendelssohn; Sketch in D flat major, Schumann; Requiescat in Pace, Sowerby; Les Bergers, Messiaen; Carillon de Westminster, Vierne.

Norman Hurrle, Toronto — First United Church, St. Catharines Nov. 21: Toccata in E minor, Blessed Be Thou, Lord Jesus Christ, Pachelbel; Trio Sonata 6, Toccata in F, Bach; Saraband (In modo Elegiaco), Howells; Alleluys, Preston; Aria, Peeters; Finale in B flat, Franck.

Mary G. McCleary, Naugatuck, Conn. — First Congregational Church, Waterbury Dec. 21: Pastorale, Ronald Williams; From Heaven Above, O Morning Star, Pachelbel; In dulci júbilo, Bach-Gaul; Toccata on From Heaven Above, Edmundson.

Searle Wright, New York City — St. Paul's Chapel Dec. 7: Kyrie, Gott heiliger Geist, Bach; Prelude on St. Flavian, Bingham; Vom Himmel hoch, Pachelbel; Air with Variations, Sowerby; Toccata, Fugue and Hymn on Ave Maris Stella, Peeters. Dec. 14: Noël with Variations, Balbastre; Noël, Mulet. A treble choir assisted.

Louis L. Balogh, University Heights, Ohio — Church of the Gesu December and January included: Dorian Toccata, Bach; Dominica Adventus, Tournemire; Veni, Veni Emmanuel, Theme with Variations, Balogh; Noël with Variations, Balbastre; Deck the Hall, Pasquet; First Noël, Balogh; Variations on a French Noël, Dethier; Corale Interrotto, Balogh; Le Tres Saint Sacrament, Tournemire; Liebster Jesu, Nun danket alle, Karg-Elert; Chorale in A minor, Franck; Paraphrase on O Sanctissima, Balogh.

Russell P. Saunders' Students — Drake University, Des Moines, Iowa Dec. 7: Sonata 2, Mendelssohn — James Bieber. Prelude, Fugue and Ciacona, Buxtehude — Jane Peterson. Prelude in C minor, Bach — Marjorie Ann Schuler. Chorale in A minor, Franck — Helen Tuntland. Les Rameaux, Langlais — Christine Bard. Prelude and Fugue in B major, Dupré — Mary Ann Lackovich.

Joy Davis, Pine Mountain, Ga. — Callaway Memorial Chapel, Jan. 1: Noël 10, Daquin; Fantasie and Fugue in C minor, Bach; Pastorale on Adeste Fideles, Adams; Aria Pastorella, Rathgeber; Flute Solo, Arne; Lo, How A Rose, Brahms; In dulci júbilo, Bach; In dulci júbilo, Nun bitten wir, Schroeder. Pupil of Kathleen K. Gilley, Atlanta.

Richard W. Parrigan, San Antonio, Tex. — Laurel Heights Methodist Church Nov. 21: Chaconne in G minor, L. Couperin; Three Schübler Chorales, Prelude and Fugue in G major, Bach; Schmücke dich, Brahms; Chorale in A minor, Franck; Benedictus, Reger; Prelude and Fugue in G minor, Dupré; West Wind, Rowley; Carillon-Sortie, Mulet.

Fred W. Koehn, Indianapolis, Ind. — First Congregational Church, Kokomo Jan. 4: Verses from the Te Deum, 16th Century French; Organ Mass in A minor, F. Couperin; Two Voluntaries, 18th Century English; Toccata and Fugue in D minor, Eberlin.

Robert Bell, Calgary, Alta. — Cathedral of the Redeemer Dec. 14: Nun komm, der Heiden Heiland, Buxtehude, Bach, Walcha; Conditor Alme Siderum, Titelouze; Lob sei dem allmächtigen Gott, Bach; Improvisation, Oldroyd; Veni, Emmanuel, Wyton. Dec. 21: Noël Suisse, Daquin; Pastorale, Bach; Weihnachten 1914, Reger; Noël Grand Jeu et Duo, Daquin.

David Pizarro Students — Longy School of Music Cambridge, Mass., Church of Jesus Christ of Latter Day Saints Dec. 12: Adagio, Allegro, Concerto 10, Handel — James Farmer. Allegro, Sonata 5, Bach — Diane Oberholtzer. Versets 1, 6, Da Jesus an dem Kreuze stund, Scheidt — Theodore Feldman. Trios 17, 18, Heeremans — Elizabeth Holmes. An Wasserflüssen Babylon, Auf meinen lieben Gott, Dupré — Elizabeth Haglund. Trios 16, 18, Heeremans; Ach bleib bei uns, Allein Gott, Dupré — E. L. Phillips III. Passacaglia and Fugue in C minor, Bach — Duane Nyman.

David S. Harris, Akron, Ohio — Kent State University, graduate recital Jan. 6: Chaconne in G minor, Couperin; Dies sind die heil'gen zehn Gebot', Wir glauben all', Christ, unser Herr, zum Jordan kam, Fantasie and Fugue in G minor, Bach; Fantasie in F minor, K608, Mozart; Sketches in D flat and F minor, Schumann; Prelude and Fugue in G minor, Dupré.

Charles Brown, Tempe, Ariz. — First Presbyterian Church, Globe, dedicatory recital Dec. 18: Toccata Prima, Muffat; Three Christmas Tunes, Barlow; Carillon, Sowerby; Lo, how a Rose, Brahms; Toccata in D minor, Bach; Silent Night, Barber; Sonatine for Pedals, Persichetti; In Quiet Joy, Cortège et Litanie, Dupré.

Melvin LeMon, Alfred, N.Y. — Alfred Seventh Day Baptist Church Nov. 13: Sketch in F minor, Canon in B minor, Schumann; Comes Autumn Time, Sowerby; Andante in F, K 616, Mozart; Carillon de Westminster, Vierne. Betty Riggenbach Giles and Paul Giles shared the program.

Ruth Kovach, Buffalo, N.Y. — St. Paul's Cathedral Dec. 16: Vom Himmel hoch, Bach, Walther, Walcha, Pepping (three settings); Prelude and Fugue on Vom Himmel hoch, Pachelbel; In dulci júbilo, Lubeck (three settings), Bach.

Ronald Arnatt, St. Louis, Mo. — for Stamford, Conn. AGO Chapter, St. John's Episcopal Church Nov. 27: Fantasie in G major, Partita on Sei gegrüßet, Bach; Messe, Le Begue; Three Voluntaries, Purcell; Prelude and Fugue in A minor, Brahms; Les Corps Glorieux, Messiaen; Two Plainsong Preludes, Arnatt.

Richard Litterst, Rockford, Ill. — dedicatory recital, Congregational Church, Sandwich Dec. 14: Grand Chorus Dialogue, Gigout; Passacaglia and Fugue in C minor, Bach; Swiss Noël, Daquin, Pastorale, Guilman; The Nativity, Langlais; Fantasy in A major, Franck; The Bells of Saint Anne de Beaupré, Russell, Toccata, Symphony 5, Widor. Second Congregational Church, Rockford, Dec. 9, Dec. 23: for Pecatonica Rotary, Dec. 14: Same Gigout, Bach, Franck, Daquin, Guilman, Langlais plus Jesu, Joy of Man's Desiring, Bach; Overture, Pastorale Symphony, Messiah, Handel; Pastoral Sonata in G Major, Rheinberger; Prelude and Fugue on B-A-C-H, Liszt.

Walter W. Davis, Corpus Christi, Tex. — Del Mar College, faculty series, First Presbyterian Church Jan. 10: Toccata per Elevazione, Frescobaldi; Pastorale, Vivaldi (with oboe and cello); Trumpet Tune and Air, Purcell; Caballero Diferencias, Cabezon; Vom Himmel hoch, Pachelbel; Toccata in C minor, Muffat; Fantasie in Echo Style, Sweelinck; Fugue in E flat, Bach.

Bruce L. Gustafson, Kalamazoo, Mich. — Kalamazoo College Jan. 8: All Bach. Toccata in D minor (Dorian), Trio Sonata 4 in E minor, Da Jesu an dem Kreuze stund, In dir ist freude, Der Tag, der ist so freudenreich, Nun komm', der Heiden Heiland, Wo soll ich fliehen hin, Fantasie and Fugue in G minor.

Judith Toennes, Chicago, Ill. — for Valparaiso U Guild, St. Luke's Church Dec. 11: Prelude and Fugue in A minor, Two Chorale Preludes on Nun komm', der Heiden Heiland, Bach; Noël grand jeu et duo, Daquin; Suite Brève, Langlais; O Jesus Christ, dein Kripplein ist, Lams; Dieu parmi nous, Messiaen.

Robert Littlefield, Beverly, Mass. — Christ Church Cathedral, Hartford, Conn. Jan. 11: Prelude and Fugue in A minor, Andante, Sonata 4, Bach; Benedictus, Reger; Allegro Vivace, Symphony 5, Widor.

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Programs of Organ Recitals of the Month

Charlotte Tripp Atkinson, Carlsbad, Calif. — Army and Navy Academy Feb. 15: Offertoire, F. Couperin; Aria con variazione, Martini; Fantasie, Toccata and Fugue in F major, Bach; Chorale in E major, Franck; Partitas on Est ist ein Ros', In dulci júbilo, Drischner; Communion, Tournemire; Litanies, Alain.

Charles E. Richard, Miami, Fla. — St. Peter's Lutheran Church Dec. 24: From Heaven Above, Pachelbel; Lo, How A Rose, Drischner; Prologue to Jesus, Traditional; Jesu, Joy of Man's Desiring, Bach; Noël 10, Daquin; Divinum Mysterium, Richard; Rhapsodie on Noels, Gigout. Fanfare, Cook; Suite for a Musical Clock, Handel; Partita on I will Not Forsake My Jesus, Walther, Holy Ghost, Our Counselor, Lord Jesus, With Us Abide, If Thou But Suffer God, God's Son Is Come, Walcha; Prelude and Fugue in G minor, Buxtehude; Lament for Absalom, McKay; When Jesus Wept, Vaughan; Toccata, Villancico y Fuga, Ginastera.

John Riddle, North Bennington, Vt. — North Bennington Congregational Church Dec. 18: Noël Grand Jeu et Duo, Daquin; Nativity Suite, Wyton; From Heaven Above to Earth, Pachelbel; All My Heart This Day Rejoices, In Bethlehem's Low Stable, Walcha; The Christ-Child Shall Be My Hope, Salvation Now has Come, O Hail This Brightest Day, Bach.

Campbell Smith, Jr., San Antonio, Tex. — Trinity University Dec. 4: From Suite on Tone 1: Grand Jeu, Duo, Basse et dessus de trompette, Recits, Sur les grands jeux, Clérambault; Toccata, Adagio and Fugue in C major, Bach; Chorale in B minor, Franck; Le Jardin suspendu, Alain; Toccata, Symphony 5, Widor.

Edmund Wright, Hollins, Va. — First Presbyterian Church, Covington Dec. 18: In dulci júbilo, Vom Himmel kam der Engel schaar, Vom Himmel hoch da komm' ich her, Bach; Christmas Pastorale and Fugue, Pachelbel; Sonata in D minor, Guilman.

John Holtz, Hartford, Conn. — First Congregational Church, Waterbury Jan. 11: Kyrie, Epilogue, Homage to Frescobaldi, Langlais; Pastorale, Milhaud; Toccata and Fugue in A minor, Reger.

John Doney, Hartford, Conn. — Second Baptist Church, Suffield, dedication recital Dec. 11: Psalm 19, Marcello; Rejoice Beloved Christians, Arioso in A, Fugue in E flat, Bach; Pastorale, Milhaud; Rhythmic Trumpet, Bingham; Blessed Are Ye Faithful Souls, Brahms; Toccata in D minor, Reger.

Elisabeth Hamp, Danville, Ill. — First Presbyterian Church Dec. 18: Joyous Changes on Three Carols, Andrews; Greensleeves, Williams; Christmas Chimes, D'Antalfy; Ancient Carol of the Birds, Daquin; Lo, How a Rose, Brahms, Porter; A Little Shepherd Music, Rohlig; Prelude on Down Ampney, Means. Dec. 25: Awake, go Forth to meet Your King, Distler; This endris Night, Wilan; From Heaven Came the angelic Choir, Buttstedt; At Midnight is a Celestial Music, Ancient Carol; From Heaven to Earth I Come, In Bethlehem's Low Stable, Walcha; Silent Night, Barber; Berceuse Pastorale, LeRoy Hamp; Variations on In dulci júbilo, Loch (with Roger Looft, flutist); I Linger by Thy Manger Bed, Pepping.

Alan Bostwick, Salem, Va. — St. Paul's Episcopal Church Dec. 18: In dulci júbilo, Bach; Concerto in C, Ernst-Bach; Good news from Heav'n, Pachelbel; Carol-Interludes, Lloyd Webber; Weihnachten 1914, Reger; La Nativité, Langlais; Greensleeves, Wright; Silent Night, Black; Shepherds came, their praises bringing, In Bethlehem's low manger, Walcha; Carillon de Westminster, Vierne.

Julian Williams, Sewickley, Pa. — St. Stephen's Church Dec. 18: Noël Basque, Benoit; Les Bergers, Messiaen; Paraphrase on a Noël, Quef; How Brightly Shines the Morning Star, Pachelbel; Rhapsody on a Catalan Carol, Gigout; Noël 10, Daquin; Salvation Now Has Come to Us, Kirnberger.

Elizabeth W. Lange, Columbus, Ohio — Broad Street Presbyterian Church Dec. 4: Swiss Noël, Daquin; Comest thou now, Jesus, Bach; Partita on Come, Thou Redeemer of our Race, Distler; Glory to God on High, Bach; God Among Us, Messiaen. The choir shared the program.

Jack Ossewaarde, New York City — St. Bartholomew's Church Jan. 11: Agincourt Hymn, Dunstable; Six Schübler Chorales, Bach; Ach bleib mit deiner Gnade, Karg-Elert.

Marianne Webb, Carbondale, Ill. — for Richmond AGO Chapter, Centenary Methodist Church, Richmond, Va. Jan. 24: Chaconne, Couperin; Herzlich thut, Kellner; Kyrie, Gott heiliger Geist, Bach; Concerto on Es sungen drei Engel; Micheelsen; La Nativité, Messiaen.

Merrill N. Davis III, St. Paul, Minn. — St. Clement's Church Jan. 29: Sonata 2, Hindemith; Adagio in E major, Bridge; Herr Christ, der ein'ge Gottes-Sohn, Ich ru' zu dir, Kommst du nun, Jesu, O Lamm Gottes, Bach; Kol Nidre, Berlinski; Sketch in D flat, Schumann; In Paradisum, Daniel-Lesur; Grand Choeur dialogue, Gigout. First Lutheran Church, Winthrop Dec. 4: Tierce en Taille, F. Couperin; Praise to the Lord, Lamb of God, Bach; A Nativity Suite, Langlais; A Sonata on Tone 1, Lidon; Christmas 1914, Reger; How Lovely Shines the Morning Star, Manz; Cantabile, Franck; Lebhaft, Sonate 2, Hindemith; Adagio for Strings, Barber; Heavenwards He Ascended, Good Christian Men, Rejoice, Pepping; Children of God, Nativité Suite, Messiaen.

Frank B. Jordan, Des Moines, Iowa — faculty recital, Drake University Feb. 19: Bell Symphony, Purcell; Toccata and Fugue in F major, Buxtehude; Nun komm' der Heiden Heiland, Bach; Zu Bethlehem geboren, Walcha; Prelude and Fugue on B-A-C-H, Liszt; Le Banquet Céleste, Messiaen; Toccata, Sowerby; Songe d'Enfant, Bonnet; Allegro vivace, Symphony 5, Widor.

Gordon Jeffery, London, Ont. — Aeolian Hall, Dec. 11: All Buxtehude. Magnificat on tone 1, Ich dank dir schon durch deinen Sohn, Auf meinem lieben Gott, Ich dank dir, lieber Herre, Prelude and Fugue in C, Jan. 8: All Buxtehude. Gelobet seist du, Te deum laudamus, Prelude and Fugue in G.

Robert Hunter, Charlottesville, Va. — First Presbyterian Church, Covington Dec. 24: The Heavens Declare, Marcello; Jesu meine Freude, Leupold, Bach; Thou Wondrous King, Karg-Elert; Lo, How a Rose, Brahms; Fanfare, Wyton; Benedictus, Reger.

Wayne Sellech, Rockford, Ill. — Second Congregational Church Dec. 16: Fugue in C major (Jig), Buxtehude; Toccata in E minor, Pachelbel; Aria Pastorella, Rathgeber; Suite Medievale, Langlais.

Edward Mondello, Chicago, Ill. — Rockefeller Memorial Chapel, University of Chicago Jan. 10: Echo Fantasy, Scheidt; Voluntary, Greene; Outburst of Joy, Messiaen; Four Chorale Preludes, Toccata and Fugue in D minor, Bach; Adagio, Hopkins; Scherzo, Finale, Symphony 1, Vierne.

Herbert Tinney, McAlester, Okla. — All Saints' Episcopal Nov. 27: La Romanesca, Valente, Cavallero Diferencias, Cabezon; Sonata on Tone 1, Lidon; La Folia Partita, Pasquini; Come Saviour of the Gentiles, Bach; Once He came in Blessing, Walther; O Thou of the Father, Pepping; Voluntary in A major, Selby; Pastorale, Vierne; Preludes 1 and 5, Milhaud; Prelude and Fugue in G minor, Buxtehude. Dec. 22: Partita on Jesu, Priceless Treasure, Walther; Voluntary in C major, Stanley; Soeur Monique, Couperin; Variations on Under the Linden, Sweelinck; Grand Jeu, Pierre DuMage; Variations on Lift High the Door, David; I am Black but Comely, How Fair and How Pleasant Art Thou, Dupré; Introduction and Toccata, Wal-lond.

Joseph Ritchie, Nashville, Tenn. — Belle Meade Methodist Church Jan. 15: Dieu parmi nous, Messiaen; Lord Jesus Christ, With us Abide, If God Himself Be for Me, In the Midst of Earthly Life, If Thou But Suffer God, Walcha; Sonata 2, Hindemith; Antiphons 2 and 3, Dupré; If Thou But Suffer God, Passacaglia and Fugue in C minor, Bach.

George L. Jones, Jr., Potsdam, N.Y. — Trinity Church Dec. 24: All Praise to Thee, Eternal God, Lenel; Adeste Fideles, Ives; Greensleeves, Purvis, Wright; Pastorale on a Christmas Plainsong, Thomson; Prelude on Divinum Mysterium, Candlyn; O Jesus Christ, Thy Manger is, Van Hulse.

John M. Hodgins, Albany, N.Y. — Cathedral of All Saints Nov. 13: Suite from Bonduca, Purcell; The Fishers, Dandrieu; Two Liturgical Preludes, George Oldroyd; Berceuse, Carillon, Vierne.

D. Frederick Elder, Tulsa, Okla. — Boston Avenue Methodist Church, Jan. 1: Lo, How a Rose, Near; La Nativité, Langlais; Good Christian Men, Rejoice, Karg-Elert; Carillon, Roberts.

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Programs of Organ Recitals of the Month

Thomas Matthews, Tulsa, Okla. — Trinity Episcopal Church Jan. 4: Agincourt Hymn, Dunstable; Unto Us a Boy is Born, Variations on Coventry Carol, Danse Pastorale, Milford; Jubilate Deo, Armstrong-Gibbs.

Anthony J. Newman, Newton, Mass. — Newton College of the Sacred Heart Oct. 19: All Bach. Toccata in D (Dorian), Dies sind die heilige zehn Geboten (Three Versions), Wir glauben all', Vater unser, Fugue in D minor, Fantasie in G major, Trio Sonata 5, Fugue in C minor, Fantasie in G minor (a 5), Prelude in E flat, Schmücke dich, Fugue in E flat. Dec. 17: All Bach. Prelude in C, Durch Adams Fall (two versions), Es ist das Heil, Nun freut euch, Ich ruf' zu dir, Von Gott will ich nicht lassen; In dich hab' ich gehoffet, Fugue in G, Partita on O Gott, du frommer Gott, Prelude and Fugue in A major, Prelude in A minor, Prelude in C major; Fugue in C major, Prelude in C major, Trio Sonata 6, Prelude in A minor (The Great), Wo soll ich fliehen hin (two versions), Erbarm' dich, Fugue in A minor (The Great). March 8: All Bach. Prelude in F minor, Aus tiefer Not (Three Versions), Christ unser Herr, zum Jordan kam (Two Versions), Fugue in F minor, Concerto 3 in C, Trio in D minor, Toccata and Fugue in E major, Prelude and Fugue in A minor, Prelude and Fugue in C major, Fugue in G (Gigue), Fantasie in G minor, Komm, heiliger Geist, Wenn wir in höchsten Nöten sein (Two Versions), An Wasserflüssen Babylon, (Two Versions), Fugue in G minor.

James Lazenby, Albany, N.Y. — Cathedral of All Saints Dec. 11: Concerto 3, Soler; Come now, Saviour of the heathen, Buxtehude, Pachelbel, Bach; Flute Solo, Arne; Prelude and Fugue in B minor, Bach.

Barrie Cabena, London, Ont. — Aeolian Hall Dec. 11: Introduction, Passacaglia and Fugue in E minor, Reger. Jan. 11: Chaconne in G sharp minor, Schmidt.

Sue Dickson, Carbondale, Ill. — First Presbyterian Church, Covington, Va. Dec. 25: Prelude and Fugue in E, Bach; Noël Etranger, Daquin.

Donald Ingram, Buffalo, N.Y. — St. Paul's Cathedral Dec. 23: Two Noels, Dandrieu; Pastorale, Bach; Noël, Daquin.

Philip Treggor, New Britain, Conn. — Christ Church Cathedral, Hartford Jan. 18: Largo, Clérambault; Prelude and Fugue in E minor, Bach; Sarabande, Karg-Elert; Adagio, Sonatina, Sowerby; Toccata and fugue, Bijster.

Fred Tulan, Stockton, Calif. — St. Andrew's Cathedral, Honolulu, Hawaii, Dec. 23: Chorale, Franck; Procession for the Knights of St. John, Strauss-Reger; Sister Blanche of the Agony of Christ, Francaix; Variations, Cochereau; Toccata (Premiere), Castelnuovo-Tedesco; Variations on Sunday School Tunes, Thomson; Prière des Orgues, Satie; Praises in Honor of St. Michael, Lou Harrison; Hommage à Edith Piaf, Poulenc-Tulan; Toccata, Janacek; Etudes on Greensleeves, Bingham; Sculptural Relief (organ and 4 Musique-Concrete Tape Recorders), Ton Bruynel (American Premiere); Tambourin, Trois Danses, Duruflé; Les Fastes de la grande et ancienne Mxvstrdxss, F. Couperin; Three Dances, Handel-Purvis; Toccata, Bach-Dolmetsch; Adorn Thyself Dear Soul, Come Saviour of the Nations, By the Waters of Babylon, Triple Fugue, Art of the Fugue, Bach. Dec. 24: The Annunciation, The World Awaits the Saviour, Passion Symphony, Dupré; Pastorale on a Christmas Plainsong, Thomson; Die Natali, Barber; Pastorale, Christmas Concerto, Corelli-Germani; Te Deum, Buxtehude-Bingham; Allegro, Concerto 21, Handel; Divinum Mysterium, Purvis; Shepherds He Is Born, Peeters.

Jo Ann Rice, Tulsa, Okla. — Trinity Episcopal Church, Dec. 7: Chant de Paix, Langlais; Adagio in C, Bach; Pastorale, Prologue of Jesus, arr. Clokey; L'Eglise Eternelle, Messiaen.

Lois M. Watkins, Tulsa, Okla. — Trinity Episcopal Church, Dec. 21: Ostinato on Veni Emmanuel, Wyton; Rondeau, Marpur; Wacht auf, Bach; Le Coucou, Daquin; Chorale and Two Variations on Be Thou Welcome, Bach.

Isabel M. Calkins, Elmira, N.Y. — Grace Church Dec. 14: Nun komm, der Heiden Heiland, Bach; O Gott, du frommer Gott, Brahms; Grosser Gott, wir loben dich, Wacht auf, Peeters; Fugue in E flat, Bach.

Hugh Allen Wilson, Schenectady, N.Y. — Cathedral of All Saints, Albany Dec. 18: Three Noels, Daquin; Variations sur en Noël, Dupré.

Arizona State U GSG members recital, Tempe, Ariz. — Nadine Dresskell home, Dec. 11: Prelude in C, Bach — Diane Rippel; Two Part Invention 14, Bach — Don Yealy; Three Part Invention 15, Bach — Nancy Sayles; Prelude 17, Well Tempered Clavier, Bach — Linda Vogel; Noël, Daquin — Jennifer Guyn; Fugue in C, Buxtehude — Kinga Szakats; When in the Hour of Utmost Need, Pachelbel — Louise Boghosian; Movement 3, Pastorale, Bach — Douglas Benton; Fugue, Fantasie and Fugue in A, Bach — Larry Waters; Now Should We Be Praising Christ, Bach — Judith Walters; God's Son is Coming, Bach — David Donaldson; Saviour of the Nations, Come, Buttstadt — Judith Zemble; All Glory Be to God, Pachelbel — Carol Williams; O Jesus So Sweet, Scheidt-Kauffmann — Herb Halverson.

Roy Horton, Greenwich, Conn. — St. Bartholomew's Church, New York City Dec. 7: Fantasie and Fugue in G minor, Bach; Deck Thyself, Brahms; Communion, Homage to Frescobaldi, Fête, Langlais.

Paul Scheid, Trenton, N.J. — Christ Church Dec. 24: Wake, Wake, Karg-Elert; Magnificat, Bach; Go Tell it On the Mountain, Hancock; From Heaven, Walcha; In dulci jubilo, Schroeder.

Philip L. Jessup, Bloomington, Ind. — Christ Church Cathedral, Indianapolis, Jan. 6: Agincourt Hymn, Roberts; Fantasie in A major, Franck; The Sun's Evensong, Karg-Elert; Carillon, Dupré.

Eugenia L. Palmer, Dallas, Tex. — St. George's Episcopal Church Nov. 27: Toccata primi toni, Sark; Passacaglia, Buxtehude; Wacht auf, Toccata and Fugue in D minor, Bach; Benedictus, Reger; Tu es petra, Mulet.

Mark Kasmin, Hartford, Conn. — Christ Church Cathedral Jan. 25: Concerto del Signor Torelli, Walther; Aria con Variazione, Martini; Cantabile, Franck; Voluntary in D major, Boyce; Chaconne, L. Couperin.

George Y. Wilson, Bloomington, Ind. — First Congregational Church, Kokomo, Ind. Jan. 25: Toccata and Fugue in D minor, Bach; Sonata 6, Mendelssohn; Noël Etranger, Daquin; Tu es petra, Mulet.

Recital programs for inclusion in these pages must reach THE DIAPASON within six weeks of performance date.

Edward Linzel, Indianapolis, Ind. — Christ Church Cathedral Dec. 16: Six Schübler Chorals, Bach; Nun komm, der Heiden Heiland, Bach; Wacht auf, In dulci jubilo, Karg-Elert.

John Upham, New York City — St. Paul's Chapel Jan. 4: Concerto in D minor after Torelli, Partita on Lobt Gott, ihr Christen alzugleich, Toccata and Fugue in C major, Walther; Gelobet seist du, Den die Hirten lobten sehre, Fröhlich soll mein Herze springen, Vom Himmel hoch, Lobt Gott, ihr Christen alle gleich, Walcha. Jan. 11: A solis ortus, Grigny; Wie schön leuchtet, In dulci jubilo, Prelude and Fugue in G minor, Buxtehude. Jan. 18: Fantasie, Variations on Puer nobis nascitur, Sweelinck; Unc Vierge Pucelle, Les Cloches, Le Begue; O Jesulein süß, Schönster Immanuel, Kauffmann; Messe du jour de Noël, Maleingreau. Jan. 25: All Bach: Three Preludes on In dulci jubilo, Trio Sonata 1, Prelude and Fugue in G minor.

Church of the Epiphany Jan. 15: Voluntary 8 in D minor, Stanley; Sonata 3 in B flat, C.P.E. Bach; Liebster Jesu, wir sind hier, Toccata and Fugue in D minor (Dorian), Bach; Pieces for a Mechanical Organ, Beethoven; Prélude, Fugue et Variation, Franck; Gelobet seist du, Den die Hirten lobten sehre, Fröhlich soll mein Herze springen, Vom Himmel hoch, Lobt Gott, ihr Christen alle gleich, Walcha; Two Fugues in C, E flat, Pepping.

Jon Spong, Kansas City, Mo. — First Baptist Church, South Bend, Ind. Nov. 27: Trumpet Voluntary, Clarke; Jesu, Joy of Man's Desiring, Toccata and Fugue in D minor, Bach; Three Compositions, Spong; Two Quiet Variations on a Patriotic Air, Wehr; Chorale in A minor, Franck; Carol, Guilman; Chorale, Toccata, Gothic Suite, Boëllmann.

Robert Kent Nelson, Los Angeles, Calif. — Christ the King Lutheran Church, Torrance Jan. 9: Wie schön leuchtet, Buxtehude; Wacht auf, Meine Seele erhebt den Herren, Prelude and Fugue in A minor, Bach; Prelude and Fugue in B major, Dupré; Arioso, Sowerby; Prelude and Fugue on A-L-A-I-N, Duruflé.

Adolf Torovsky, A.A.G.O.

Organist-Choirmaster
Church of the Epiphany
Washington, D. C.

Composer of the familiar carols
"Softly the Stars Were Shining"
"Hark! Ye People"

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Harry Wilkinson
Ph.D., F.A.G.O.
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JULIAN WILLIAMS
Music Doc.
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barclay wood
FIRST BAPTIST CHURCH
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DAVID A. WEHR
CHORAL—ORGAN—COMPOSITION
Cathedral of the Rockies, Boise, Idaho

DONALD WILKINS
PITTSBURGH, PA.
Calvary Episcopal Church
Pittsburgh Oratorio Society
Carnegie Institute of Technology

JOHN E. WILLIAMS
St. Andrews Presbyterian College
Laurinburg Presbyterian Church
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George Y. Wilson
INDIANA UNIVERSITY
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a Whole New Range of
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**THREE-MANUAL SCHANTZ
GOES TO ATLANTA SUBURB**

FIRST METHODIST, EAST POINT

Chancel Area Selected — Robert Fraumann Minister of Music, Harry Bennett Organist

The First Methodist Church of East Point, Ga., has signed a contract for a three-manual organ with Schantz Organ Company, Orrville, Ohio. East Point is a suburb of Atlanta.

The organ will be placed in the chancel area of the new building, which will be of contemporary Gothic style. Ceilings and floors are to be of hard, reflective materials and the tone openings for the organ are maximum. The console is to be mounted on an elevator for recital programs.

Specifications and negotiations were handled by Widener and Company, Inc., Atlanta, area representatives for Schantz. The church's personnel include Robert Fraumann, minister of music; Harry Bennett, organist; Peg Hardin, chairman of organ committee.

GREAT
Quintaton 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bordun 8 ft. 61 pipes
Octav 4 ft. 61 pipes
Super Octav 2 ft. 61 pipes
Mixture 4 ranks 244 pipes
Trumpet 8 ft. 61 pipes
Chimes (prepared)

SWELL
Holzgedackt 8 ft. 61 pipes
Viola da Gamba 8 ft. 61 pipes
Viola Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Flute Ouverte 4 ft. 61 pipes
Flute a Bec 2 ft. 61 pipes
Plein Jeu 4 ranks 244 pipes
Basson 16 ft. 61 pipes
Trompette 8 ft. 61 pipes
Rohrschalmei 4 ft. 61 pipes
Tremulant

CHOIR
Nason Gedackt 8 ft. 61 pipes
Flauto Doice 8 ft. 61 pipes
Dolce Celeste 8 ft. 49 pipes
Koppel Flöte 4 ft. 61 pipes
Nazat 2½ ft. 49 pipes
Principal 2 ft. 61 pipes
Terz 1½ ft. 49 pipes
Krummhorn 8 ft. 61 pipes
Tremulant

PEDAL
Principal 16 ft. 32 pipes
Bordun 16 ft. 32 pipes
Gemshorn 16 ft. 32 pipes
Quinte 10½ ft. 32 notes
Octave 8 ft. 32 pipes
Flöte 8 ft. 32 pipes
Choral Bass 4 ft. 32 pipes
Nachthorn 2 ft. 32 pipes
Rauschquinte 2 ranks 64 pipes
Posaune 16 ft. 32 pipes
Basson 16 ft. 32 notes
Trompette 8 ft. 12 pipes
Schalmey 4 ft. 32 pipes

**WALCKER BUILDS LARGE
3-MANUAL ORGAN AT FÜRTH**

DESIGNED FOR ST. PAUL'S CHURCH

Specification is German Classic with Many Mixtures, Upper Work and Reeds in Design

The Walcker Organ Company has just completed a large three-manual organ for St. Paul's Church, Fürth, Germany. Built along German Classic lines, the instrument's design shows a generous number of mixtures, mutations and reeds.

HAUPTWERK (Manual 1)
Grosspraestant 16 ft.
Quintade 16 ft.
Prinzipal 8 ft.
Flötegedackt 8 ft.
Spillpfeife 8 ft.
Oktave 4 ft.
Blockflöte 4 ft.
Scharfquinte 2½ ft.
Feldflöte 2 ft.
Larigot 3 ranks
Mixture 5 ranks
Fagott 16 ft.
Helltrompette 8 ft.

BRUSTWERK (Manual 2)
Gedackt 8 ft.
Quintviola 8 ft.
Kleinpraestant 4 ft.
Kleingedackt 4 ft.
Kleinoktave 2 ft.
Waldflöte 2 ft.

Siffelöte 1½ ft.
Nonenflöte 8/9 ft.
Scharzzimbel 4 ranks
Musette 8 ft.
Schalmey 4 ft.

SCHWELLWERK (Manual 3)

Stillbordun 16 ft.
Prinzipalflöte 8 ft.
Harfpfeife 8 ft.
Geigend Prinzipal 4 t.
Rohrflöte 4 ft.
Schwebend Harf 4 ft.
Quintflöte 2½ ft.
Oktavflöte 2 ft.
Terzflöte 1½ ft.
Septimflöte 1-1/7 ft.
Gemshornlein 1 ft.
Terzianschalf 6 ranks
Zimbelpfeife 1/6 ft.
Dulzian 16 ft.
Hautbois 8 ft.
Clarine

PEDALWERK

Untersatz 32 ft.
Prinzipalbass 16 ft.
Subass 16 ft.
Oktavbass 8 ft.
Spitzflöte 8 ft.
Rohrpommer 4 ft.
Dolkanpiffaro 4 ft. + 2 ft.
Zink 3 ranks
Rauschpfeife 3 ranks
Posaunenbass 16 ft.
Dunkeltrompette 8 ft.
Clarion 4 ft.
Vox Humana 2 ft.
Tremulants for Brustwerk & Schwellwerk
Zimbelstern

**TAMPA, FLORIDA TO HAVE
NEW ORGAN BY REUTER**

HYDE PARK METHODIST CHURCH

Chancel Installation of 3 Manual Instrument to be Completed in Summer of 1967

The Reuter Organ Company has been awarded a contract to build a three-manual, 31-rank instrument for Hyde Park Methodist Church, Tampa, Fla. The instrument will be installed on either side of the chancel area with pipework of the great division placed on both sides in an unenclosed position behind a very open grille work. To the rear of these unenclosed great sections will be placed the expressive pipework of the swell and choir sections. The pipework of the pedal division will be both unenclosed and enclosed.

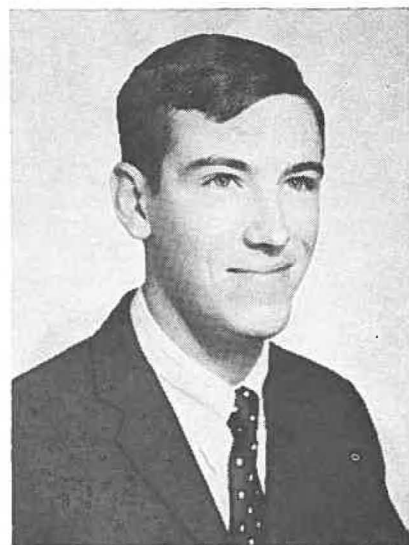
Negotiations for the sale of the instrument were conducted by Jack H. Murphy, district representative for Reuter. Mr. Murphy also will make the installation of the instrument scheduled for the summer of 1967.

GREAT
Quintaten 16 ft. 61 pipes
Principal 8 ft. 61 pipes
Bourdon 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Spillflöte 4 ft. 61 pipes
Fifteenth 2 ft. 61 pipes
Mixture 3 ranks 183 pipes
Chimes

SWELL
Rohrflöte 8 ft. 61 pipes
Viole de Gambe 8 ft. 61 pipes
Viole Celeste 8 ft. 49 pipes
Principal 4 ft. 61 pipes
Hohlflöte 4 ft. 61 pipes
Nasard 2½ ft. 61 pipes
Blockflöte 2 ft. 61 pipes
Tierce 1½ ft. 61 pipes
Trompette 8 ft. 61 pipes
Tremolo

CHOIR
Gedeckt 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Gemshorn Celeste 8 ft. 49 pipes
Nachthorn 4 ft. 61 pipes
Principal 2 ft. 61 pipes
Larigot 1½ ft. 61 pipes
Cymbel 2 ranks 122 pipes
Krummhorn 8 ft. 61 pipes
Tremolo

PEDAL
Bourdon 16 ft. 68 pipes
Quintaten 16 ft.
Octave 8 ft. 44 pipes
Bourdon 8 ft.
Quintaten 8 ft.
Twelfth 5½ ft.
Super Octave 4 ft.
Bourdon 4 ft.
Bourdon 2 ft.
Mixture 2 ranks 64 pipes
Trompette 16 ft. 12 pipes
Trompette 8 ft.
Trompette 4 ft.



Stuart William Aitken, formerly of Kingsport, Tenn., became organist-choirmaster of Lafayette Avenue Presbyterian Church, Brooklyn, N.Y. Sept. 1. He succeeded Lilian Carpenter, FAGO, who served the Brooklyn Church for five years.

Mr. Aitken, a 1966 graduate of Davidson College, was a Theodore Presser Scholar and a pupil of Wilmer H. Welsh. In student years he was organist of the Davidson Methodist Church. Organ teachers were Marie Hutchinson and Dr. Clifford C. Loomis. He is presently enrolled in graduate work at Union Seminary school of sacred music, where he is studying with Charles Dadsley Walker.

The Lafayette Avenue church has a long and distinguished musical history. In its 109 years, there have been but five organists; John Hyatt Brewer, a founder of the AGO, served 50 years and Marion Clayton Magary more than 25. In keeping with extensive changes in the program and format of the church's involvement with radical and ethnic changes, the musical program has developed accordingly. Under Mr. Aitken's direction a 30-voice volunteer choir has been instituted, supplemented by soloists from the congregation.

**WILSON BUILDS 3-MANUAL
FOR HARRISBURG CHURCH**

LADY OF BLESSED SACRAMENT

Some Ranks and Chests Re-Used from Old Instrument — Organ Installation nearly Complete

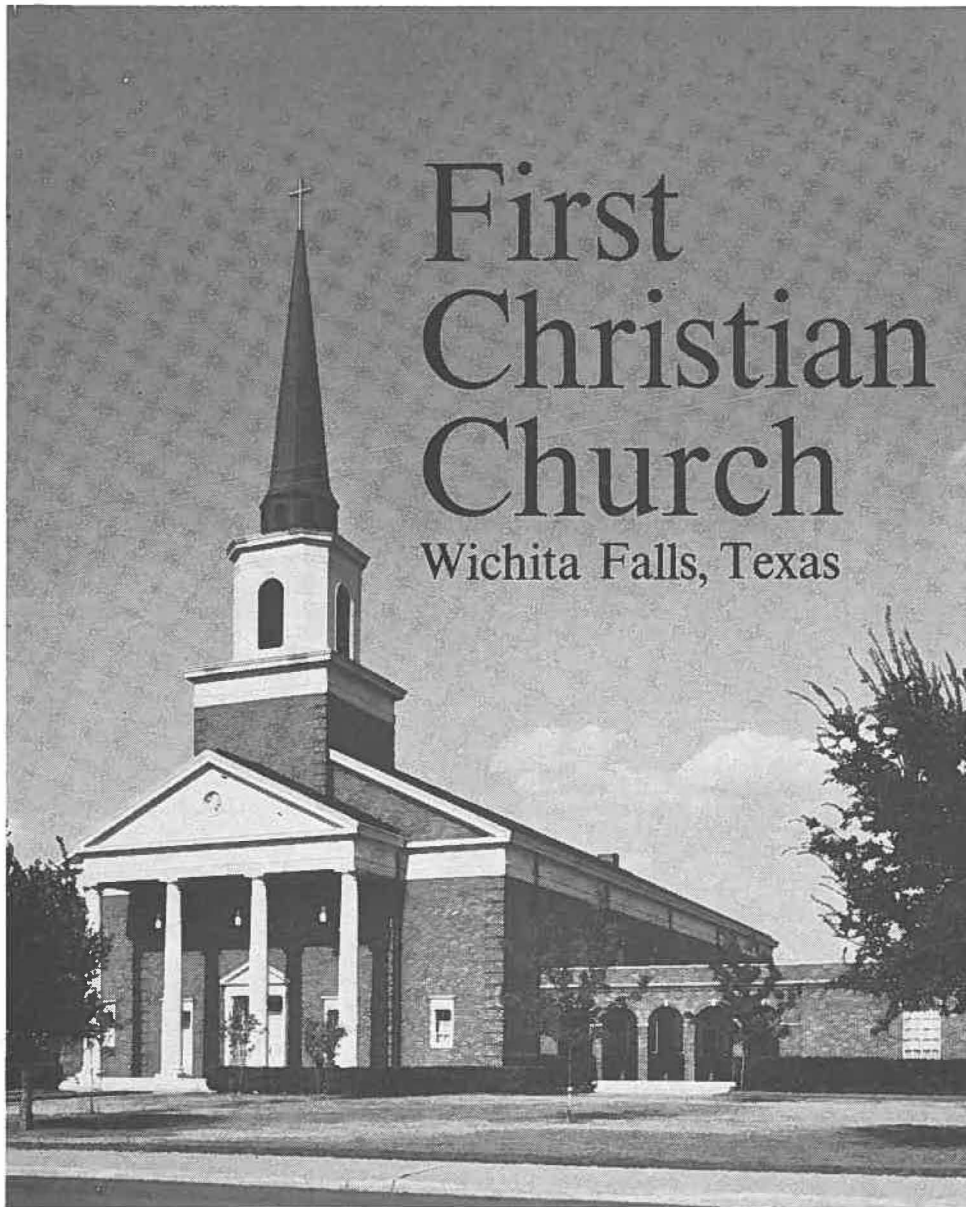
Charles D. Wilson & Co., Inc. are involved in the final stages of installation work at Our Lady of the Blessed Sacrament Church, Harrisburg, Pa. Several chests, ranks, etc., were reincorporated in the rebuild from the old instrument, which had been installed in the mid 20's. Of particular interest is the floating chancel division which can serve many purposes within keeping of the liturgical changes in recent months.

GREAT
Prinzipal 8 ft. 61 pipes
Hohlflöte 8 ft. 61 pipes
Gemshorn 8 ft. 61 pipes
Octave 4 ft. 61 pipes
Quinte 2½ ft. 61 pipes
Super Octave 2 ft. 61 pipes
Furniture 2 ranks 122 pipes
Chimes

SWELL
Pommer 16 ft. 73 pipes
Viola 8 ft. 73 pipes
Viola Celeste 8 ft. 61 pipes
Bourdon 8 ft. 73 pipes
Prestant 4 ft. 73 pipes
Zauberflöte 4 ft. 73 pipes
Nasard 2½ ft. 73 pipes
Plein Jeu 2 ranks 12 pipes
Trompette 8 ft. 73 pipes
Hautbois 4 ft. 73 pipes
Tremulant

CHANCEL
Gedackt 8 ft. 61 pipes
Dolcan 8 ft. 73 pipes
Dolcan Celeste 8 ft. 61 pipes
Hohlflöte 4 ft. 61 notes
Rohrquinte 2½ ft. 61 notes
Nachthorn 2 ft. 24 pipes
Chimes

PEDAL
Prinzipal 16 ft. 32 pipes
Untersatz 16 ft. 32 pipes
Still Gedackt 16 ft.
Quinte 10½ ft.
Octave 8 ft. 12 pipes
Bourdon 8 ft. 12 pipes
Singend Gedackt 8 ft.
Bombarde 16 ft. 32 pipes
Posaune 8 ft. 12 pipes

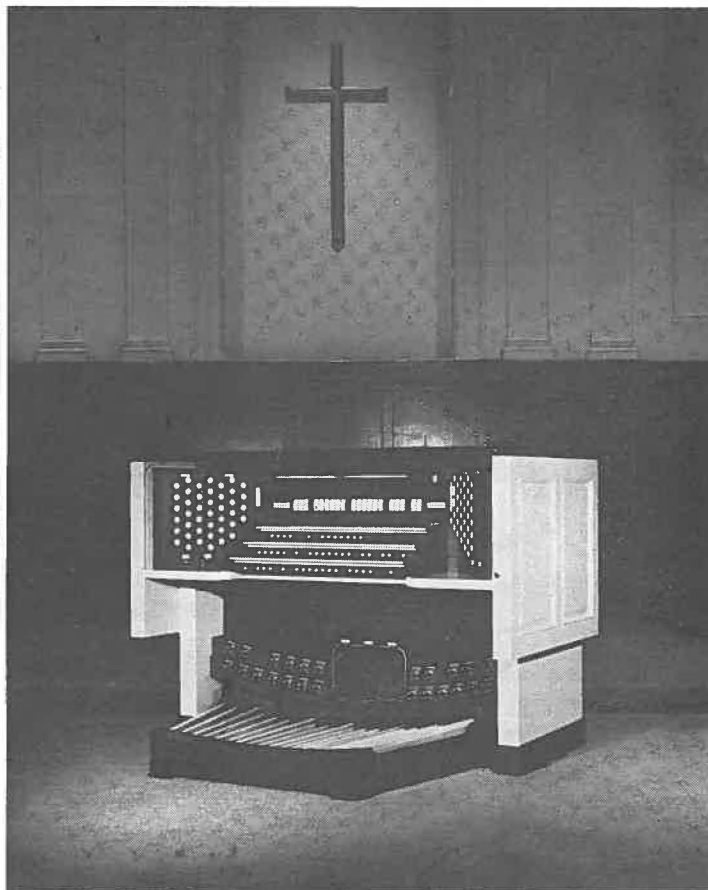


First Christian Church

Wichita Falls, Texas



Brent Stratten, M.Mus., Ch.M.
Organist and Choirmaster



PHOTOS BY NESMAN STUDIOS/WICHITA FALLS

Rodgers Custom Three-Manual Organ
63 equivalent ranks plus Choir Antiphonal

SPECIFICATIONS

GREAT ORGAN (9 speaking stops— 12 ranks equivalent)	SWELL ORGAN (19 speaking stops— 21 ranks equivalent)	CHOIR ORGAN (18 speaking stops— 12 ranks equivalent)	PEDAL ORGAN (19 speaking stops— 18 ranks equivalent)
8' Prinzipal	16' Gemshorn	16' Lieblich Gedeckt	32' Contra Prinzipal
8' Bourdon	8' Geigen Prinzipal	8' Erzähler	32' Untersatz
8' Dulciana	8' Rohrflöte	8' Erzähler Celeste	16' Prinzipal
4' Octav	8' Viola da Gamba	8' Gedeckt	16' Bourdon
4' Spitzflöte	8' Viola Celeste	8' Dulzflöte	16' Lieblich Gedeckt
2-2/3' Quint	8' Salicional	8' Dulzflöte Celeste	16' Dulciana
2' Superoctav	8' Voix Celeste	4' Prinzipal	8' Octav
2' Blockflöte	4' Prestant	4' Koppelflöte	8' Flötenbass
Mixture IV rks.	4' Nachthorn	4' Gemshorn	8' Gemshorn
Tremulant	4' Viola d'Amour	2-2/3' Nazat	4' Choralbass
Chimes	2' Doublette	2' Waldflöte	4' Spitzflöte
16' Great to Great	Plein Jeu IV rks.	1-3/5' Terz	Mixture III rks.
Great Unison off	16' Contrafagott	1-1/3' Larigot	32' Contra Bombarde
4' Great to Great	16' Dulzian	1' Sifflöte	16' Bombarde
16' Swell to Great	8' Trompette	8' Krummhorn	16' Fagotto
8' Swell to Great	8' Hautbois	8' Harmonic Trumpet	8' Trumpet
4' Swell to Great	8' Vox Humana	8' Antiphonal Trumpet	8' Krummhorn
16' Choir to Great	4' Clarion	4' Rohrschalmei	4' Clarion
8' Choir to Great	4' Schalmei	Tremulant	4' Rohrschalmei
4' Choir to Great	Tremulant	Chiff	8' Great to Pedal
	16' Swell to Swell	Harp	4' Great to Pedal
	Swell Unison Off	Flemish Carillon	8' Swell to Pedal
	4' Swell to Swell	16' Choir to Choir	4' Swell to Pedal
		Choir Unison Off	8' Choir to Pedal
		4' Choir to Choir	4' Choir to Pedal
		16' Swell to Choir	
		8' Swell to Choir	
		4' Swell to Choir	
		Choir Antiphonal On	
		Choir Main Off	

CONSOLE EQUIPMENT

REVERSIBLES

Piston and Toe Stud—Great to Pedal
Piston and Toe Stud—Swell to Pedal
Piston and Toe Stud—Choir to Pedal
Piston and Toe Stud—Swell to Great
Piston and Toe Stud—Choir to Great
Piston and Toe Stud—32' Untersatz
Piston and Toe Stud—32' Contra Bombarde
Piston and Toe Stud—Sforzando—Affecting full organ (with indicator light)

EXPRESSION CONTROLS

Balanced Expression Pedals for: CHOIR DIVISION
SWELL DIVISION
Balanced Register Crescendo Pedal (with indicator lights)

EXPRESSION COUPLERS

GREAT and PEDAL enclosed with Choir
GREAT and PEDAL with Master Swell
CHOIR with Master Swell

COMBINATION ACTION

Adjustable Capture System—
Computer type (console contained)

Pistons	1-6	Swell Stops
Cancel		Swell Stops
Pistons	1-6	Great Stops
Cancel		Great Stops
Pistons	1-6	Choir Stops
Cancel		Choir Stops
Pistons	1-6	Pedal Stops
Toe Studs	1-6	(duplicating Pedal Pistons)
Cancel		Pedal Stops
Pistons	1-9	Generals—affect entire organ
Toe Studs	1-9	(duplicating General Pistons)
General Cancel		Cancels entire organ

An Antiphonal Trumpet (Choir manual), treated in the style of the Trompette-en-Chamade, is one of several outstanding features of the new Rodgers Wichita Falls Custom Organ. Unenclosed, and projecting laterally from high on the rear wall of the nave, this penetrating Antiphonal Trumpet is remarkably smooth throughout its entire 61-note register. The Harmonic Trumpet (Main Chambers) is a brilliant solo voice and provides a capping chorus reed to the full organ ensemble. A key-locked switch (with indicator light) guards against the unintentional sounding of either Trumpet.

The Great and Pedal divisions, normally unenclosed, may be placed under expression with either the Swell or Choir divisions. This added flexibility of complete expression is available, when desired, without loss of tonal clarity.

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Annual Christmas Summary

WHEN ENOUGH COMPETENCE GOES IN MUSICAL SUPERIORITY COMES OUT...

A really fine pipe organ is the result of experienced, creative minds that design it . . . selected materials from which it is built, and many skilled craftsmen-specialists who fashion it. Only the builder with such comprehensive facility can produce a pipe organ worthy of substantial church investment. And, the chances are that he is a member of The Associated Pipe Organ Builders of America, deserving of your fullest confidence.

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The annual tally of Christmas bulletins faces us again and our staff has devoted its usual number of man and woman hours to the informative and basically interesting project of reading them. If time were less at a premium we might actually enjoy the task. The quantity again this year reached many hundreds with almost every state represented. There were the usual number of bulletins lacking one or even all the necessary identifications of city, church and church musician. There will surely be the usual number of those received too late to include — later than the second mail delivery Jan. 11. Some senders will not be to blame here; the postoffice efficiency in Chicago and probably other places is something we would rather not talk about.

One colorful printed cover — a Holy Family in the Hermitage Art Company's series outnumbered its nearest competitors by at least 10 to one. There was a trend away from the photographic and geometric design covers of past years but we saw little evidence of "far-out" art. Fewer churches had original covers based on individual details of their own buildings, such as their windows. We noted a larger number of mimeographed inners, possibly denoting only a larger number of smaller congregations participating.

The Lessons and Carols service (ranging this year from four to the now nearly universal nine lessons) has become the most widespread of all Christmas season services. Readers of the lessons this year contained fewer surprises than in some past years with the usual choir people, clergy, church officials etc. bearing the brunt of responsibility. We don't remember, though, having had the carillonier, the city superintendent of schools (an Educator!), the president of the village (a Public Servant!), or the governor of the state before, but then we haven't kept a reliable continuing list. The adoption of Lessons and Carols

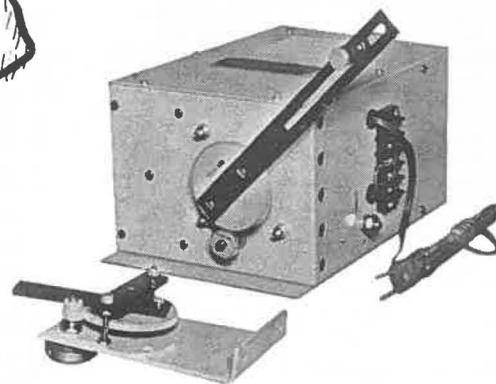
for school and college programs seems to us to have taken on much larger dimensions.

Among lesson and carol services we note: First Baptist, Vineland, N.J. (Richard D. Matchner); Union Avenue Christian, St. Louis, Mo. (E. Lyle Hagert); St. Patrick's, Christ Church, Binghamton, N.Y. (Harold C. O'Daniels, Howard Jewell); Trinity Episcopal, Williamsport, Pa. (K. Bernard Schade); Trinity Church, Potsdam, N.Y. (George L. Jones, Jr.); First Christian Reformed, Third Christian Reformed, Lyden, Wash. (Don Anderson, Jerry Vander Pol, Anne Maas, Doris Bajema); First Methodist, Tulsa, Okla. (John Halvorsen, Alta Bush Selvey); John Knox Presbyterian, Tulsa, Okla. (James S. and Carolyn Boles); First Presbyterian, Winipeg, Man. (Conrad Grimes); First Presbyterian, Ft. Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass Jr.); First Congregational, Western Springs, Ill. (Robert Penn); Independent Presbyterian, Birmingham, Ala. (Joseph Schreiber); Westminster Presbyterian, Greenville, S.C. (Stephen Farrow); St. John's Cathedral, Spokane, Wash. (C. Harold Eineicke); St. George's, New York City (Charles Henderson); Church of the Covenant, Cleveland, Ohio (Henry Fusner); First Congregational, La Grange, Ill. (John Erickson); Trinity Episcopal, Topsfield-Boxford, Mass. (Christopher M. King); First Methodist, Decatur, Ill. (Theodore Ripper); First Methodist, Rochester, Minn. (Robert Scoggin); First Lutheran, Sioux Falls, S. D. (Roger Hadlestead); St. Clement's, St. Paul, Minn. (Merrill Davis III); Centenary College, Shreveport, La. (James Harrin, William Teague); St. Stephen's, Sewickley, Pa. (Julian Williams); Christ Church Cathedral, Indianapolis, Ind. (James Litton); Riverside Methodist, Columbus, Ohio (Marvin E. Peterson); St. Francis-in-the-Woods, Sugartown, Malverne, Pa. (Agnes McLean); Christ



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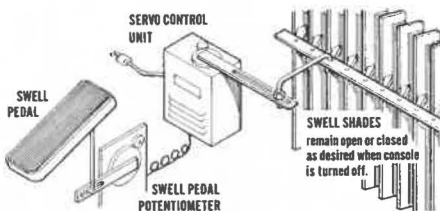
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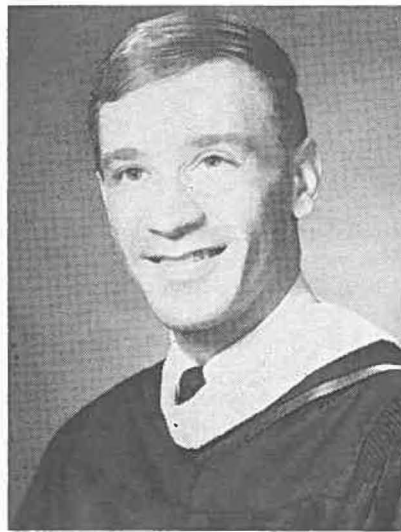
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Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates); First Presbyterian, Armadillo, Tex. (Lowell Salberg); Alice Millar Chapel, Evanston, Ill. (Grigg Fountain); Montoursville High School, Pa. (K. Bernard Schade).

Candlelight carol services, carols around the world, round-the-table sings and a number of other formats for projection of carols were not completely routed by lessons and carols. We noted St. Paul's Chapel, Columbia U (Searle Wright, Keith Shawgo); First Presbyterian, Charlotte, N.C. (Henry Bridges); First Presbyterian, Wilmington, N.C. (Charles L. Woodward); St. Clement's, St. Paul, Minn. (Merrill Davis III); First Baptist, Niles, Mich. (Charlene Schumacher); Congregational Church, Bradford, Vt. (Katrina Munn); Rutland Baptist, Rutland, Vt. (Mrs. Robert Noble); Congregational Church of Norwich, Vt. (Robin Scroggs, Fred E. Metcalf, Mrs. Richard McGaul); North Bennington, Vt. Congregational Church, (Mrs. Louis Calaborio, John Riddle, Jr.); Bethany Church, Montpelier, Vt. (Paul J. Anderson, Mrs. George M. Martin, Robert Jackman); First Congregational, Burlington, Vt. (Herbert L. Schultz, Mrs. Merton E. Carpenter, Mrs. Edward Osgood); United Church, Northfield, Vt. (Mrs. George H. Burnharm); First Presbyterian, Danville, Ill. (Shirley Studebaker, Elisabeth Hamp); United Presbyterian, Allan Park, Mich. (William B. Giles); First Presbyterian, Ft. Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl); Boars Head and Yule Log Festival, Christ Church, Cincinnati, Ohio (Gerre Hancock); Melrose Methodist Chapel, Quincy, Ill. (W. Kerby Eber, organ, French horn, bell choir); Redeemer Lutheran, Seaford L.I. (Wesley L. James, Ruth Schulz); First Presbyterian, Detroit, Mich. (Gordon Young); Christ Church Cathedral, Indianapolis, Ind. (James Litton); First Presbyterian, Burlington, N.C. (Robert B. King); First Presbyterian, Corpus Christi (Walter W. Davis); First Presbyterian, Lancaster, Pa. (Reginald Lunt); Westminster Presbyterian, Dubuque, Iowa (William Knauss); Beverly Heights Church, Mt. Lebanon, Pa. (Wayne E.

Lanke); Bethany Lutheran, Erie, Pa. (Florence Rubner); St. Peter's Lutheran, Miami, Fla. (Charles E. Richard); St. Paul's, Chicago, Ill. (Franklin Coleman); Grosse Pointe Memorial, Mich. (Malcolm Johns); First Methodist, Lancaster, Calif. (Marilyn Faulkner, Joy Kempel); Christ Church, Glendale, Ohio (Parvin Titus); Trinity United, Altoona, Pa. (Ruth Dilliard), Leamington, Ont. United, pageant, (Allanson Brown).

Works of our time were more and more in evidence. What follows is far from complete but much more than a random sampling: Britten St. Nicholas — Army and Navy Academy, Carlsbad, Calif. (William C. Atkinson, Jr.); Talmage Dean The Blessed Morn — Central Methodist, Lansing, Mich. (Frank Bartlett, Jr.); Vaughan Williams The first Nowell — First Congregational, Waterbury, Conn. (Antone Godding); LaMontaine Songs of the Nativity — National City Christian, Washington, D.C. (Lawrence Schreiber); Powell Of the Father's Love Begotten — First Presbyterian, Charlotte, N.C. (Henry Bridges); Ron Nelson Story of Christmas — John Knox Presbyterian, Tulsa, Okla. (James S. and Carolyn Boles); Yale Avenue Presbyterian, Tulsa, Okla. (Laven Sowell, guest soloist); Bristol and Friedell Feast of the Star — Speedway Christian, Indianapolis, Ind. (Foster Hotchkiss); Vaughan Williams Fantasia of Christmas Carols — First Presbyterian, Atlanta, Ga. (Herbert S. Archer, Jr.), Hennepin Avenue Methodist, Minneapolis, Minn. with Respighi Laud to the Nativity (Richard Waggoner); Herbert Stewart Star of Bethlehem, West End Methodist, Portsmouth, Va. (composer conducting). Holst Christmas Day — Westminster Presbyterian, Greenville, S.C. (Stephen Farrow). Ringwald Song of Christmas — First Baptist, Kinston, N.C. (Herbert Joyner, H. Max Smith). H. Alexander Matthews Story of Christmas, Deitrich The Three Kings — First Methodist, Elizabeth City, N.C. (Clifford E. Bair, E. Rodney Trueblood); Elmore-Reed The Incarnate Word — First Presbyterian, Corpus Christi, Tex. (Walter W. Davis). Britten, Psalm 150; Pinkham Christmas Cantata; Grace



Richard H. Lines became director of music Dec. 1 for the 3,900-member Pulaski Heights Methodist Church, Little Rock, Ark. He received his BMus from the Westminster Choir College in 1958 and has served St. Mark's Methodist Church, Petersburg, Va. and Buntyn Presbyterian, Memphis, Tenn. He served numerous "student churches" while at Westminster as well as his home church where at the age of 13 he assumed the music responsibilities.

For the first time in the history of the church, Pulaski Heights Methodist has two people engaged in the music ministry. The organist is Mrs. Robert Shoemaker.

Mr. Lines directs a 30-voice youth choir and a 35-voice adult choir with plans for a junior choir, junior bell choir, junior high and junior high bell groups. He is married and has a son and three daughters.

Lutheran, Eau Claire, Wis. (Jerry and Avis Evenrud). Louie White Rejoice, Emmanuel Shall Come — First Presbyterian, Atlanta, Ga. (Herbert S. Archer, Jr.); Vaughan Williams Magnificat; Poulenc Gloria — Memphis State College, Tenn. (Walter Wade); Thompson The Nativity According to St. Luke — North Christian, Columbus, Ind. (Arthur Bauer); Pinkham Festival Magnificat — Second Presbyterian, Kansas City, Mo.

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Marc-Antoine Charpentier—Venite ad me (O Come Ye, Unto Me)

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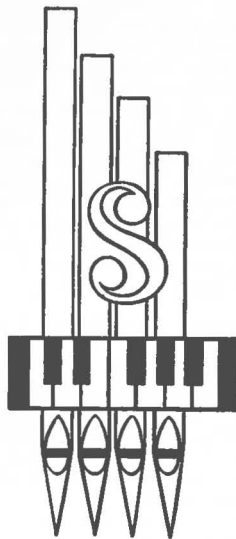
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Among contemporary works, none has made a firmer hold on American affections than the Britten Ceremony of Carols: St. Paul's Chapel, Columbia University, New York City (Searle Wright, Keith Shawgo); National City Christian, Washington D.C. (Lawrence Schreiber, Albert Russell, guest organist); Hennepin Avenue Methodist, Minneapolis, Minn. (Richard Waggoner); St. Mark's Episcopal, Palo Alto, Calif. (C. Thomas Rhoads); Interstake Center, Oakland, with the Oakland Symphony Orchestra (Liebling Carol Stetler), St. Luke's Chapel, Trinity Parish, New York City. (Clifford Clark, Joseph Hansen) are but a few we noted.

We had few performances of Menotti's Amahl and the Night Visitors reported this year with First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy); Hayes Barton Baptist, Raleigh, N.C. (Margart Slate) among them.

Handel's Messiah had only a fair year if these programs are anything of a cross-section. Of course we receive few programs of the many municipal, college and oratorio society performances; most of our group are church performances. Here are a few: Christ Church, Cincinnati, Ohio, and Westminster, Dayton with Cincinnati Orchestra (Max Rudolf, Gerre Hancock, Robert Stofer); First Presbyterian, Danville, Ill. (Shirley Studebaker, Elisabeth Hamp); First Presbyterian, Tulsa, Okla. (Roy and Nyle Hallman); St. John's Episcopal, Tulsa, Okla. (William E. Weldon); Boston Avenue Methodist, Tulsa, Okla. (Frederick Elder, Katherine Mallatis); First Baptist, Tulsa, Okla. (Joanne

Yager', First Presbyterian, Winnipeg, Mar. (Conrad Grimes); St. Mark's on-the-Mesa, Albuquerque, N.M. (Charles G. Smith Jr.); Immanuel Baptist, Tulsa, Okla. (Lois Watkins, harpsichordist); Edenton, N.C. Baptist and First Methodist, Elizabeth City, N.C. (Clifford E. Bair, E. Rodney Trueblood); Church of the Covenant, Cleveland, Ohio (Henry Fusner); First Presbyterian, Lancaster, Pa. (Reginald Lunt); Luther College, Decorah, Iowa (Weston Noble); Community Churches of Little Neck and Great Neck, Methodist, North Church Presbyterian, St. Paul's Episcopal (Clifford M. Hornsby, F. Carroll McKinstry); Bates College Choir, Lewiston, Maine (D. Robert Smith); Maryville College, Tenn. (Harry H. Harter, James A. Bloy); First Presbyterian, Germantown, Pa. (Robert Carwithen); Faith Lutheran, St. Paul, Minn. (Johannes Reidel, Louise Borak). We didn't take note this year of the many inclusions of just a few bits plus the Hallelujah Chorus, though we know this represents an annual occasion for many choirs.

While no single Bach work approaches the Handel masterpiece in most season's programmings, the aggregate of some half dozen Bach works makes a sizable second-place list. Here are some: Magnificat: Will Rogers High School, Tulsa, Okla. (Wesley Howell); Second Presbyterian, Kansas City, Mo. (William Bliem). Christmas Oratorio: First Baptist, Kinston, N.C. (Herbert Joyner, H. Max Smith); First Presbyterian, Dallas, Tex. (Travis Shelton, Sarah Jane Baker); Redeemer Lutheran, Seaford, L.I. (Wesley L. James, Ruth Schulz); Grosse Pointe Memorial, Mich. (Malcolm Johns); First Congregational, Albuquerque, N.M. (Mary O. Wright); Church of the Resurrection, New York City (David Hewlett); Downers Grove, Ill., Oratorio Society (Thelma Roe Milnes); First Presbyterian Churches, Spartanburg and Greenburg, S.C. (John E. Williams, Edmond D. Clark). Cantata 134: Southminster Presbyterian, Tulsa, Okla. (Arthur Stokes, Betty Knott). Cantata 61: Emmanuel Episcopal, Webster Groves (Henry Glass); St. James the Less, Scarsdale, N.Y. (Robert N. Roth). For unto Us A Child Is Born: Independent Pres-

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byterian, Birmingham, Ala. (Joseph Schreiber). Cantata 191, Holy Trinity, Memphis, Tenn. (Walter Wade). Singet dem Herrn, Church of the Ascension, New York City (Vernon de Tar). Come Redeemer: McKendree College, Lebanon, Ill. (Glenn H. Freiner). Lobet dem Herrn, Interstake, Center, Oakland, Calif. (Liebling Carol Stetler).

Buxtehude grows as a favorite composer of music for just about every season. Among works that *did well* this year are: Rejoice Christians: First Methodist, Decatur, Ill. (Theodore Ripper); First Presbyterian, Atlanta, Ga. (Herbert S. Archer, Jr.); Holy Trinity, Memphis, Tenn. (Walter Wade); Church of the Ascension, Pittsburgh, Pa. (Reuel Lahmer). The Infant Jesus: Plymouth Congregational, Seattle, Wash. (Edward Hansen); Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert Bates). In dulci júbilo, First Methodist, Rochester, Minn. (Robert Scoggin).

The Vivaldi Gloria as a single work by a great composer shows up oftener and oftener. This grateful work was seen on many programs, among them: Independent Presbyterian, Birmingham, Ala. (Joseph Schreiber); Raleigh Court Presbyterian, Roanoke, Va. (Nan Lee, Eve Neinger); St. Philips Catholic, Falls Church, Va. (Robert R. Zboray); North Broadway Methodist, Columbus, Ohio (Francis Johnson); First Presbyterian, Germantown, Pa. (Robert Carwithen, Joan Lippincott) And the Vivaldi Magnificat at First Congregational, Albuquerque, N.M. (Mary O. Wright).

Other music from the Baroque period and some of the bulletins we found it in follow: Charpentier Midnight Mass — St. Patrick's, Binghamton, N.Y. (Alan Howard Jewell); Grace Church, Elmira, N.Y. (Robert M. Finster); St. Michael's College, Winooski Park, Vt. (William Tortolano); St. Luke's Chapel, Chicago, Ill. (Clifford Clark, Joseph Hansen). Schutz Annunciation, Hamerschmidt, O Beloved Shepherds — Govans Presbyterian, Baltimore, Md. (Gordon and Helen Betenbaugh), Schutz. History of the Birth of Christ — St. John's Methodist, Chicago, Ill. (Robert Neuenchwander). Petzold. The Christmas Story — First Presbyterian, Ft. Wayne, Ind. (Lloyd Pinkerton, Jack Ruhl).

Kuhnau. How Brightly Shines the Morning Star — St. Paul's Methodist, Louisville, Ky. (Bennett Penn); First Methodist, Wichita, Kans. (Eugene Butler, Dorothy Addy). Vierdanck. Lo I Bring Tidings — First Methodist, Rochester, Minn. (Robert Scoggin). Durante. Magnificat — Roosevelt University, Chicago, Ill. (David Larson). J. C. Bach, Childhood of Christ — Second Presbyterian, Alexandria, Va. (William O. and Nancy Poore Tufts). Gossec. The Nativity, Maryville College, Tenn. (Duncan C. Bennett). Lübeck. Welcome Thou King of Glory, St. Luke's Lutheran, Chicago, Ill. (Judith Toennes, Herbert Bruening). Maurice Green, Behold I Bring Glad Tidings, Grace Lutheran, Eau Claire, Wis. (Jerry and Avis Evenrud).

Long favorite works included: Saint-Saëns Christmas Oratorio — United Presbyterian, Allan Park, Mich. (William B. Giles). Saint-Saëns Mass — Park Street Church, Boston, Mass. (Rice Nutting, Lois Jungas). Respighi Laud to the Nativity — Hennepin Avenue Methodist Minneapolis, Minn. (Richard Waggoner). Berlioz The Childhood of Christ, Christ Church Cranbrook, Bloomfield Hills, Mich. (Robert E. Bates).

The many liturgical services we still give too little attention. We noted Titcomb at Christ Church, Williamsport, Pa., (John Conner); Goemanne English Mass in Honor of St. Paul at St. Patrick's, Binghamton, N.Y. (Harold C. O'Daniels); Vaughan Williams at Trinity Church, Potsdam, N.Y. (George L. Jones, Jr.) and at Church of the Resurrection, New York City (David Hewlett); Drynan and Williamson at Church of Our Savior, Akron, Ohio (David S. Harris); Willan at Emmanuel Episcopal, Webster Groves, Mo. (Henry Glass), St. Mark's, Shreveport, La. (William Teague), Grace Chapel, Jacksonville, Ill. (Amelia Smith), and plus Snow at Trinity Episcopal, Galveston, Tex. (Paul Bentley), and plus Titcomb and Merbecke at St. Luke's, Evanston, Ill. (William Ballard, Harriett O'Connell); Friedell at Christ Church, Glendale, Ohio (Parvin Titus). Others noted were St. Clement's El Paso, Tex. (David Hinshaw) and St. Mark's-on-the-Mesa, Albuquerque, N.M. (Charles G. Smith, Jr.).

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Donald C. Gilley, director of musical activities at the U.S. Naval Academy, Annapolis, Md., was honored by the Navy League with the Scroll of Honor for his outstanding service to both the Navy and the Navy League.

Professor Gilley received his BMus from Oberlin Conservatory and MMus from the University of Cincinnati College-Conservatory of Music. Prior to joining the Naval Academy faculty, he served on faculties of Earlham College, Butler University and the Jordan Conservatory. He was also minister of music at the Wesley Methodist Church, Worcester, Mass.

A contributor to professional journals several of his articles have appeared in *The American Organist* and *THE DIAPASON*. He is a member of the American Guild of Organists, the Hymn Society of America and the College Music Association.

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 Bordun 8 ft. 61 pipes
 Oktave 4 ft. 61 pipes
 Spillflöte 4 ft. 61 pipes
 Superoktave 2 ft. 61 pipes
 Mixture 4-6 ranks 300 pipes
- SWELL**
 Viola Pomposa 8 ft. 68 pipes
 Viola Celeste 8 ft. 68 pipes
 Rohrflöte 8 ft. 68 pipes
 Gemshorn 4 ft. 68 pipes
 Blockflöte 2 ft. 61 pipes
 Plein Jeu 4 ranks 244 pipes
 Bombarde 16 ft. 68 pipes
 Trompette 8 ft. 12 pipes
 Rohr Schalmel 4 ft. 68 pipes
 Tremulant
- POSITIV**
 Cor de Nuit 8 ft. 68 pipes
 Flute Céleste 2 ranks, 68 and 56 pipes
 Koppelflöte 4 ft. 68 pipes
 Nasard 2 2/3 ft. 61 pipes
 Zauberflöte 2 ft. 61 pipes
 Tierce 1 1/2 ft. 61 pipes
 Krummhorn 8 ft. 68 pipes
 Tremulant
- PEDAL**
 Contre Basse 16 ft. 32 pipes
 Quintaton 16 ft.
 Rohrbass 16 ft. 12 pipes
 Principal 8 ft. 32 pipes
 Rohrflöte 8 ft.
 Super Oktave 4 ft. 12 pipes
 Rohrflöte 4 ft.
 Mixture 2 ranks 64 pipes
 Bombarde 16 ft.
 Trompette 8 ft.
 Clairon 4 ft.

Midwinter Conclave

That more than 200 should brave a nationwide plague of early winter storms to attend the midwinter conclave in Dallas Dec. 27-29 gives a clear indication of how well established this "little convention" tradition is. Its special importance seems to us the opportunity it provides college and university teachers whose summer school sessions rarely dovetail nicely with either the biennial national or the 15 regional conventions. This rather special delegation thus permits a somewhat different and less diffuse kind of programming than is practicable or even wise for any of the Guild's other meetings.

It seems to us that the conclave committee, with Robert Anderson as general chairman, Paul Lindsley Thomas as vice-chairman and Barbara Marquart as program chairman, sized up the special situation accurately and entered into their job of planning with remarkably 20-20 vision.

The overall shape of the convention was a model for all conclaves. The recital schedule, for example, began with an exceptionally talented young player with a reputation still to be made, proceeded to an already partially established up-and-coming young player, went on to an established scholar and teacher playing an unusual program on a striking small instrument, and ended with a triumphant appearance, solo and with orchestra, of one of the great artists of our time. The finest crescendo pedal could hardly have led one more inevitably to a climax.

Unlike some conventions, Dallas felt it unnecessary to fill every waking moment with some frantic activity. The program was entirely free of "fillers" yet, as someone termed it "there's not a dud in the carload."

First-rate bus service shepherded by Robert Miller enabled all events to begin on time and no single event dragged on to the point of ennui.

The choral side of our profession was treated to a Noye's Fludde involving rafts of people of many ages, a fine concert by an excellent professional choir, and a lovely and witty madrigal program as a tossed farewell bouquet.

There was a welcome lack of workshops, master classes, methods sessions, etc. Like those other things on Koko's list, "they never will be missed."

Opening Day

Though some delegates from far places arrived Monday or even earlier, those from neighboring states mostly arrived early Tuesday morning. The first official event was the official opening at 11 at which the genial mayor of Dallas came out in person to make appropriate and witty remarks and to award a gold key to Dr. Anderson as representative of the conclave and of the Guild. The activities of this event set the key for the whole conclave; they were brief and to the point.

Haller

William Haller was an excellent choice for the opening recitalist. With a real flair for playing and dependable equipment he gave a highly satisfactory recital of which the final Schübler and the less familiar Boëly were highest spots for this listener. The fine sound of the Sipe organ (December, 1966 issue page 2) got less than maximum assistance from the dry building.

Sonata 1, Hindemith; Six Schübler Chorales, Bach; Fantasie and Fugue in

B flat, Boëly; Allegro, Symphony 5, Widor; Adagio, Intermezzo, Symphony 3, Vierne; Toccata in F, Bach.

Returning buses after this and every other event found the Hospitality room open on the mezzanine of the Hilton Hotel for informal, unorganized (thank Heaven!) relaxation.

Thomas

Ladd Thomas' steady growth was clearly seen in the conclave's first evening recital. With a cleancut, infectious personality joining natural musicality and a well-schooled command, he gave an excellent account of himself. We had heard him play most of this program on other occasions and it was a pleasure to note the unfolding of a sensitive and communicative individuality.

Toccata in F major, Buxtehude; Concerto 3 in G, Soler; Grande Pièce Symphonique, Franck; Sonata, opus 86, Persichetti; When Jesus Wept, Vaughan; Prelude and Fugue in A minor, Bach.

Organ Crawl

Most delegates spent the final morning seeing and briefly listening to a considerable number of organs in several Dallas churches. By now we can't tell you accurately just which of those listed in the convention program book had to be skipped because of time limitations, or which remained. The trip proved that Dallas was alive with sizeable organs in beautiful churches. A set of mimeographed specifications covered all organs planned for seeing and hearing. Most of the stoplists have appeared in past issues of *THE DIAPASON*.

A visit to "the world's largest shopping center" provided lunch, shopping opportunities and the largest collection of lollipops we think have so far ever gathered together in one place in the history of the world.

Willing

We had heard so much about the style and acoustics of the small free-form St. Stephen Methodist Church at Mesquite and its small Sipe-Yarbrough tracker (September, 1966, page 13) that we were in danger of a terrible letdown. We are glad to say that under Donald Willing's sensitive and sympathetic fingers everything measured up to expectations. The organ was at its best, we thought, in the Schroeder and the Cundick, though we were happy also with the Bach, and the McKinley succeeded in proving the instrument's versatility.

Prelude and Fugue in D minor (Fidèle), Fugue alla Gigue, Prelude and Fugue in D major, Bach; Six Chorales, opus 11, Schroeder; Scherzo-Fantasia, McKinley; Sonatina, Cundick; Design, Willing; Toccata in C, Müller-Zürich.

After such a telling demonstration of his tastes and beliefs in recital, Mr. Willing's lecture with slides (Where Are We Going from Here?) found an interested audience. He has promised *THE DIAPASON* a summary of his remarks for an early issue. Here we want to quote just his prediction that in 20 years there will be two main categories of instruments; small to medium tracker pipe organs, using new materials, "for those who care"; and electronics, "for those who don't."

Noye's Fludde

Frankly we approached the Noye's Fludde performance with skepticism. We are impressed with the work itself but so many performances enlisting hundreds of amateurs of all ages have

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proved such trying bores that, like our friends from Missouri, we had to be shown.

Well, we were shown. Well-executed, imaginative staging and costuming, surprisingly well-trained and un-self-conscious youngsters by the dozens and scores, a genuine understanding and command of the work and his complex resources by Paul Lindsley Thomas, made the evening one which evoked an almost unique combination of emotional reaction — whimsical amusement, wonder and finally a real tug at the heart. We shall not soon forget this evening. President Alec Wyton put in his first conclave appearance at this event.

Panel Discussion

The panel discussion which opened the final day's proceedings did not turn out to be the free-for-all which many had predicted. In some senses it was not a panel discussion at all but a series of well-prepared five-minute speeches on separate topics. The first by Dr. Orpha Ochse on revision of the constitution was by far the most telling and this magazine hopes to publish her clear plan in an early issue. Her gist was that the present council system was leaving great sections of the country completely unrepresented; with state and regional chairmen and the nominating committee appointed with only council approval, no direct voice is possible. Her plan for revision could reverse the present "umbrella of authority."

Some rather valuable discussion on Guild exams included pro and con on co-ordination with college curricula, comparisons with RCO and RCCO, need for standardization of exam centers, use of tapes, etc. Marguerite Havy spoke on the work of the Members Interest Committee and received suggestions for better communication with the membership at large.

There was considerable discussion of the need to involve the membership in the main stream of Guild activity and of press coverage and public relations. This latter involves the plan for a press award and some discussion of USC's project for training critics. Wesley Selby and William Teague contributed pertinent and often amusing parts to these discussions, Mr. Selby concentrating on Aims and Purposes in the light of "provincial attitudes" in "frontier chapters", and Mr. Teague on the still unattractive *image* organ recitals have in the public and critical mind.

Several people expressed to us later their feelings that the turning over of the meeting to two commercial insurance men to discuss the so-called pension plan was unsuitable and perhaps

improper. Few felt the presentation clear or valuable and answers to questions from the floor seemed to us vague and evasive. Harold Gleason pointed out from the floor that the figures used in the presentation were based on a *net income from non-profit sources* of not less than \$8,500 and asked to what proportion of Guild members this might apply. The meeting was called for time with an invitation from the underwriter's representatives for individual questions in their hotel room.

We did not attend the Deans and Regents luncheon but were present for the post-luncheon discussion at which Mr. Wyton brought up the matter of a new magazine. We did not detect unanimous support for his plan at this luncheon or elsewhere at the conclave.

Schola Cantorum

It would be hard to conceive of a choral concert covering a wider variety of music than that sung by the Schola Cantorum of Fort Worth under the admirable guidance of Bev Hensen. Coming after a hearty lunch, it found its audience at less than a peak of alertness but no less enthusiastic and appreciative. Impeccable blend, fine tone, clean diction, musical feel were all there. Though the major opportunities for most listeners were Britten's *Rejoice in the Lamb* and the version of the Bernstein *Chichester Psalms* with organ, harp and percussion (nice to compare with the full accompaniment at Atlanta!) the whole program was a joy. Soloists were good, accompanists excellent. Prolonged applause brought the last section of Respighi's *Laud to Nativity* — to many the high point of the program.

Solemn Vespers, Mozart; Rejoice in the Lamb, Britten; Te Deum Britten, Britten; Six Chansons, Hindemith; Chichester Psalms, Bernstein.

Crozier

Though Catharine Crozier has been one of our most admired players for a number of years, not many of her audience at Caruth Auditorium were quite prepared for the impact of her closing conclave program. The very picture of grace and femininity as she plays, Miss Crozier makes the whole art of magnificent playing look so easy and so enjoyable that her all-organist audience forgets for the moment what an accomplishment it is. The Reubke Sonata was greeted with such an ovation that Miss Crozier responded with a Daquin Noël before intermission, after taking many bows.

The remainder of the program, with David Ahlstrom conducting members of the Dallas Symphony and the University-Community orchestra, comprised the Haydn Concerto 1, Pinkham's Concer-

tante for Organ, Celesta and Percussion (we envied the percussion players!) and Barber's *Toccata Festiva*. Miss Crozier held the audience in the palm of one hand and the instrumentalists in the other and great bursts of applause came from each side after each concerted number.

Little Chorus

Everyone was so anxious to express his pleasure to Miss Crozier at the reception following the concert that some missed the program by the Little Chorus of Dallas entirely and many missed part of it. This was indeed a pity for this excellent madrigal group, garbed in colorful Tudor costumes and arranged attractively in the stairway in beautiful Meadows Art Museum sang with zest, charm and taste under the hand of Joseph Porter. Those who missed the delightful old music were captivated by the Swingle arrangements at the end. Those who missed entirely had only Catharine Crozier to blame. We wish she could have heard it, too; she would have loved it.

Gloria, Dufay; Three Spanish Villancicos, arr. Greenberg; Five French Noels, arr. Forbes; Sing We and Chant It, April is in my Mistress' Face, Morley; The Silver Swan, Gibbons; In These Delightful Pleasant Groves, Purcell; Swingle arrangements of Bourrée, English Suite 2 and Fugue in D Major, Bach.

In conclusion

There were some unusual features at Dallas much to our liking. For one, applause was permitted and invited for every program and encores were played in almost every case. This went far toward preventing the usual frustration of both player and listener, which prevails at the average organ recital. Though many churches and their organs were seen and demonstrated, actual recitals were limited to the few most suitable places and especially to Caruth Auditorium of Southern Methodist University. SMU's new music building, art museum and Caruth Auditorium *deserved* being used to the maximum. We hope to do a feature on these striking music facilities in an early issue. The organ department may well excite envy in many hearts. Two quips heard on our tour of the buildings were: "Isn't it awful to be poor" and "I wonder what they do with their *spare* money." Actually this great university has waited many years for this fine equipment and congratulations were constantly in order.

The weather, though better than most other parts of the country were enduring, was disappointing. A cold rain marred the first day and the rest of the period was chilly and windy — real Chicago weather, some said.

Dallas' great shopping area and especially *that store* were an irresistible magnet for the ladies. Miss Havy came away with a dress in a N-M box and Miss Crozier a coat. The wives of the visiting president and vice-president of the Union Nationale, Mexican equivalent of the Guild, got lost in the great store, and coming out of it, and missed out completely on the banquet at which lovely Maria Elena Urbán was expected to sit at the head table. All in all, there was fun for all and stimulation too. Thanks, Dallas! — FC and Lawrence Robinson.



LOVELACE



WILLING



ANDREWS — SIPE



WYTON — NORTHUP

HALLER



GETTING A BETTER LOOK AT WHITE ROCK SIPE



The organs of Schnitger, Clicquot and Cavallé-Coll represent three great traditions in the history of the organ. They are in turn related to almost all the important composers and schools of organ composition. These instruments, then, each in its own typical way, represent the instrumental medium which inspired the composers of the day.

As the 20th century has progressed, organ design has gone in all directions. The old traditions have all but broken down. Modern organs are often effective and interesting instruments, but it is nevertheless far from easy for the artist-musician to find an organ with the tone and manner for a convincing performance of a Bach Prelude and Fugue, a Couperin Offertoire, or a Franck Choral. At its best, the modern organ is hardly more than an imitation of the original. Its form is usually such that the organist is obliged to create his own registration rather than what the composer intended, and unfortunately color too often becomes subservient to dynamics. If one searches for an analogy, it is like the pianist who must substitute the piano for the clavichord in the performance of a Bach Prelude. Sometimes it represents good music, but it is never ideal.

In an atmosphere in which the old traditions have disintegrated, it is not possible for the average organ builder to pick up the threads from these traditions and re-create an instrument. He is simply unable to see traditional elements in the right perspective, since he does not comprehend how they are related in detail to musical performance. Only a musician with strong artistic convictions can perceive the delicate relations between music and its instrumental medium. Until good traditions are once more thoroughly established, it is only the serious artist-musician who has the vision to initiate the most favorable direction. Nevertheless, there is much enthusiasm from organists and organ builders in our day to create beautiful organs, but we need courage now to brush aside the "academic" who would stake the future of the organ in unimaginative historical patterns, or the virtuoso whose exhibitionism is but a poor substitute for his weak musical interests. Organ building then embraces both organ building and music making. Likewise, organ playing should carry with it a very high sense of responsibility for the instrumental medium. Regardless of current trends in musical taste, there is obviously a large body of music and art from the past which will survive and endure. The organ music of Frescobaldi, Buxtehude, Bach, Couperin, or Franck will undoubtedly fascinate and attract music lovers for generations to come. If that be true, we have an obligation to perpetuate the instrumental medium for the performance of this music in its most convincing form!

It is not too much to say that it is

hopeless to expect an organ to be entirely satisfactory unless it actually contains the various "instruments", speaking under normal acoustical conditions, which were originally used and intended for the performance of organ music. Is it too much to expect that the typical flutes and principals of a Schnitger organ, voiced in the idiom, be available to the performer for the Passacaglia of Bach; or the mutations, cornets and reeds of the Clicquot organ for a rendering of an Offertoire of Couperin; or again the harmonic flutes or the *Récit* of Cavallé-Coll for a performance of a chorale of Franck? I am the first to admit, however, that to construct a modern organ containing all the instrumental elements from the three traditions here discussed is indeed a formidable and complicated task. At best, compromises are necessary. Nevertheless, it seems to me that any preliminary study for the design of a new organ must consist of the bringing together of all the instrumental colors to be found in these three great traditions. It would be quite the same as organizing an orchestra for the first time in which our most obvious task would at least involve an enumeration of the various instruments necessary to make a complete orchestra. Like the orchestra, the organ should consist of the various instrumental colors, organized in appropriate groups and choruses within its several divisions, all located in a position where the relation between music and listener is "normal".

Through many years of study both here and abroad I have gradually developed a plan for the design of an organ which attempts to integrate into one instrument the important tonal elements of the three great traditions. In the organization of these various elements, I have tried first to relate the design in detail to the problems of organ performance. Once having arrived at what seems to be a practical plan, it would be my goal to repeat the design over and over again and finally create a standard instrument. (Any changes from instrument to instrument would only represent practical improvements.) The piano, the violin, a string quartet, or the orchestra all remain standard; so should the organ. Organ design should not represent something creative in the sense of an original work of art. The problems involved are of a practical nature.

If we reflect on these traditions, it is soon evident that there were basic elements common to all. In general, each style represented a clear and practical architectural and tonal form commonly understood by the organist and familiar to the layman. This form exercised a discipline over the organ builder and represented a standard which he was obliged to respect. Moreover, all three enjoyed the same architectural and acoustical setting, since for centuries all organs were located in the west gallery of the church. Even though the form of

SCHNITGER, CLIQUOT

to Contemporary
Three Great Traditions

by ROBERT NOEHREN

each of these three organ types varied considerably, in practice they all enjoyed the same setting in the church, standing as they did in the west gallery. The acoustic environment of all was just about the same everywhere, and thus the relation between instrument and listener was always normal. Of course, we are aware that before the 20th century the position of the organ in the church and its organization was in part dictated by the mechanical construction of all organs.

Before we make any attempt to assemble the tonal elements it is necessary first to find a setting for the instrument which will, like the old organs, favor a normal acoustical relation between listener and the music. It will also be imperative to create a layout which will favor equally the sound of every pipe in the organ. In my plan then I propose that the organ should be designed to occupy as small an area as possible, to design casework to be shallow to permit good reflection, and one in which the dispersion of the various divisions does not become too scattered. The total width of the organ should not be great and a depth which does not exceed 8 or 10 feet would be ideal. With the advantages of electric action, it is possible to establish a layout which is far better related to good listening for the player than was typical of the old organs, in which mechanical action had dictated a rather inflexible architectural arrangement. In the old organs, the organist was necessarily located in an awkward situation for listening. On large instruments, for instance, he was virtually forced to sit under the major portion of the instrument, with the *Hauptwerk* and particularly the *Oberwerk* high above him. In unfortunate contrast, the *Brust* sat within a yard of his ears! The *Pedal* in flanking towers and the *Oberwerk* high above often sounded remote and distant, and it was impossible for the organist to hear the organ in its proper perspective. Any organist who has played recitals on such organs knows the hours that it takes in advance to prepare the proper tonal balance between divisions. Some may argue that tracker action provides a more intimate control for musical expression, but the kind of "blind" playing that an organist must often resort to as regards the balance

between the various divisions is hardly an argument which favors an artistic approach to musical performance! The freedom provided with the use of electric action led to the disintegration of the established form of the organ, yet with artistic discernment the modern organ builder is now able to create an instrument of still better form. The organist needs to be close to his instrument, but with the separation of console and pipes by a few more feet he gains an ideal location for listening to his playing.

Here follows a floor plan for the design of a large organ with an ideal arrangement of its various divisions. Except for the *Positiv*, all divisions are on the same level. (see drawing.)

Since we have now determined a setting and general form of the organ, the various tonal elements can be studied and organized. In my plan, I first look for those elements most common to all three traditions, even though the character of each may be divergent. All organs obviously contain principals, flutes and reeds, and the most basic register of any organ is the Principal 8' of the main division. Of all the styles, I finally concluded that the Principal of the North German organ, as exemplified by Schnitger (a type, incidentally, which had been typical of all German organs for centuries and which was still to be found in the organs of Gottfried Silbermann), is the most beautiful register of its name and the most practical. Moreover, it represented a quality which would not be inappropriate to later schools of organ composition. I decided that this Principal, together with its complete family of choruses was more practical than those to be found in any other *genre* of organ building. The scaling of this type was quite similar to that of the 17th century organ in France, and it represented the most common element between the French and German ideals. Finally, since the quality of its tone would be of less importance than its function in the later organ of Cavallé-Coll, I reasoned that the Schnitger Principals would not distract from the *eclat* of the 19th century instrument. What was wanted in the Cavallé-Coll style was fullness and weight from the principals. Their quality would blend well in the typical *Fond d'Orgue* and become submerged in the larger ensembles. As a basis for my plan, I then decided to provide at least three complete choruses, two for the manuals and one for the pedal, pitched, scaled and voiced in the Schnitger tradition. The two manual choruses would be similar enough in character to provide a good *Plein jeu* for the old French music.

As for the flutes, all three traditions depended on the basic use of Gedeckts and Rohrfloetes. The Bourdon of the French organ was quite similar to the Gedeckt of the German organ. I chose first to carry out a scheme in the general pattern of flutes as it was conceived for the Schnitger organ at 16', 8', 4' and 2' (open and closed). To this I added the indispensable Sesquialtera and Cymbel, which were strictly color registers usually used with the flutes in the registration on the German organ. I then chose to supplement these groups with mutation registers of the old French organ, particularly the typical Nasard, Tierce and Larigot, and the characteristic mounted Cornet. Finally, to complete the family of flutes, I added the Harmonic Flutes of the Cavallé-Coll organ.

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Organ Playing

Concluding Installment

I placed these Harmonic Flutes at 4' (Flute Octavante) and 2' (Octavin) on the *Swell*, and at 8' on the *Great* and *Solo* divisions where they might function as they did on the Cavaillé-Coll organ and also serve as a substitution for the Flute Allemande in the older French organ.

Cavaillé-Coll was perhaps the first builder to introduce the artistic use of string registers. He commonly placed a Gambe on each of three manuals and added a Voix Celeste on the *Récit*. I decided that a more economical plan would be expedient and provided the typical Gambe and Voix Celeste on the *Swell* and another Gambe for the *Solo*.

Perhaps the most distinguishing feature of the French organ is its reeds. Since two of the three traditions are French, the importance of the reeds is particularly significant, especially the role played by the brilliant Trompettes. In contrast, the German Trompette was milder and used as a means of re-inforcing the principal choruses in the typical *Organo Pleno*. The 17th century French organ was distinguished by the vivid color of its Trompettes, which completely dominated the entire *timbre* of the *Grand jeu*. Cavaillé-Coll further extended the dynamic range of the reeds by using higher wind-pressures and harmonic trebles to assist in developing the tremendous power of full organ typical of his instruments. He organized them to provide a quasi-crescendo to full organ and for this purpose placed powerful Trompettes on all manuals and pedal. Following some interesting experiments, I found that it was possible to use the Cavaillé-Coll type reeds on lower pressures (2½"-3") and still achieve their characteristic color. They are then mild enough to work in the old music and yet function for the development of power as they did in the Cavaillé-Coll organ. Moreover, they speak with great speed and have a quality reminiscent of Clicquot reeds to make a fine *Grand jeu* in the style of the old organs. Since they are mild, the Trompettes either at 16' or 8' on the *Great* used with the principal chorus function appropriately as a German Trompette. I believe that the power of the Cavaillé-Coll organs is often exaggerated, although the cathedrals and churches in which they are placed are sometimes enormous. An organ, such as I propose, based on the dynamic levels of the older organs but designed to function in the manner of the Cavaillé-Coll organ can still approach the massive and powerful effect of his instruments. Like Cavaillé-Coll, my plan would contain Trompettes on at least three manual divisions and pedal and Bombardes at 16' on two manuals and pedal together with the 32' Contre-Bombarde.

My plan further provides two additional 8' flute ensembles. In the *Swell* the Plein jeu (with 4' from middle C) used with the reeds provides the necessary intensity required of this division. Again, on the *Bombarde* I have included a complete chorus at 8', 4' and 2' with the Plein jeu mixture. The *Bombarde* division really functions like the *Positif* of the Cavaillé-Coll organ. In registration, the organist is able to begin on the full *Swell*, then proceed to the full *Bombarde* with the *Swell* coupled and finally bring these two divisions into the full *Great* to achieve a powerful and massive full organ. The dynamic level of all these divisions, stop for stop, is practically equal. The *Positif*, in its traditional location be-

hind the organist (*Rückpositiv* in the German organ) does not necessarily contribute to this conception of full organ but, of course, with discretion may also be brought in.

Finally, in my plan, voicing in the tradition of Schnitger (with open foot-holes, high cut-up mouths and limited nicking) prevails. The harmonic flutes and strings are voiced in the tradition of Cavaillé-Coll. The reeds are all French of the Cavaillé-Coll type, even the Voix Humaine and Cromhorne. These last two reeds are the counterpart of the German Regal and the lighter German Krummhorn and in most instances provide a good substitute.

The complete design according to my plan follows:

GREAT ORGAN

- 16' Principal
- 16' Quintadena
- 8' Octave
- 8' Rohrflöte
- 8' Flute Harmonique
- 4' Octave
- 4' Spitzflöte
- 2' Octave
- 2' Waldflöte
- Rauschquinte II
- Mixture VI
- Cornet V
- 16' Bombarde
- 8' Trompette
- 4' Clairon

POSITIV ORGAN

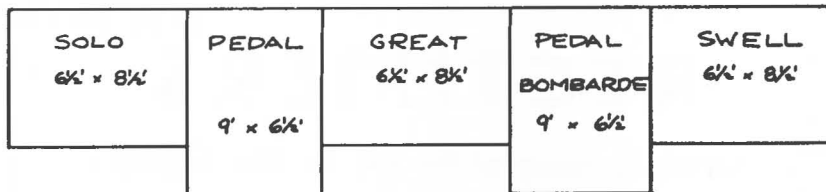
- 8' Principal
- 8' Gedeckt
- 4' Octave
- 4' Rohrflöte
- 2' Octave
- Scharf VI
- Sesquialtera II
- 8' Cromhorne

BOMBARDE ORGAN

- 8' Bourdon
- 8' Flute Harmonique
- 4' Principal
- 2' Octave
- Plein jeu VI
- 16' Bombarde
- 8' Trompette
- 4' Clairon

SWELL ORGAN

- 8' Bourdon
- 8' Gambe
- 8' Voix Celeste
- 4' Flute Octavante
- 2' Octavin
- Plein jeu VI
- 16' Basson
- 8' Trompette



CONSOLE

PLAN
SCALE: ¼" = 1'-0"

POSITIV
3½' x 9'

- 8' Hautbois
- 8' Voix Humaine
- 4' Clairon
- Tremulant

SOLO ORGAN

- 8' Bourdon
- 8' Gemshorn
- 8' Unda Maris
- 8' Gambe
- 4' Flute
- 2-2/3' Nasard
- 2' Piccolo
- 1-3/5' Tierce
- 1-1/3' Larigot
- 1' Flageolet
- Cymbel III
- Tremulant

PEDAL ORGAN

- 32' Subbass
- 16' Principal
- 16' Bourdon
- 8' Octavebass
- 8' Gedeckt bass
- 4' Octave
- 2' Octave
- Rauschquinte II
- Mixture VI
- 32' Contre-Bombarde
- 16' Bombarde
- 16' Basson
- 8' Trompette
- 4' Clairon

This disposition represents an organ of maximum size, since it is unlikely that an instrument any larger can be placed in a position which will favor equally the sound of every pipe in the organ, or one in which its position will represent a normal relation between listener, organist and the music. In fact, I believe emphatically that the size of any organ must be governed by a layout in the church which will favor equally the sound of every pipe!

The disposition which I have presented here should be studied carefully with the typical organs of Schnitger, the 17th century French School, and Cavaillé-Coll, which have been discussed in these essays. Such a study should consider traditional registration

in various compositions appropriate to each period. For instance, if we consider a composition of Buxtehude or Bach, the disposition can be blocked out to represent an organ typical of Schnitger, etc. Many registers will be useful and even necessary in all three traditions, but whether or not it has been possible to provide all the necessary colors from these three traditions, such an organ should at least be able to function in the idiom of any one of the three.

My plan, needless to say, has limitations, and the design I have suggested here can only be brought to reality by an organ builder with the understanding for its philosophy and the skill to scale, build, and voice each register in its original style. Finally, the art of organ playing extends far beyond the limits of any instrument. Let us wish for organists with a greater understanding of the idiom of the organ, but beyond that the organist is an artist who must make the music *sound!* It would seem that we are too often more concerned with technique than artistic expression. Music is an art! Moreover, it really exists only in the ear of the listener! Music must *sound!* Theory and knowledge are obviously necessary, but musical expression is realized only through artistic effort! I have written here about the tone of a Schnitger Principal or of a Cavaillé-Coll Trompette. I have heard them many times in many different ways, and they still "sound" in my ears. But what of you, the reader? When you hear them, what will be your impression? Music is indeed a wonderful art! The organ is a beautiful and magnificent instrument, and it is the idiom of the organ which should endure. I have discussed three great traditions in these essays, but they remain in the past. The plan which I have described here can do little more than suggest a solution to artistic problems. It is hardly possible to re-create the past. It is rather the responsibility of the artist to interpret the past in each succeeding generation.

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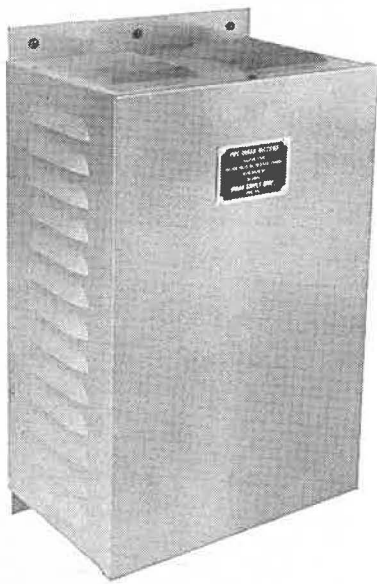
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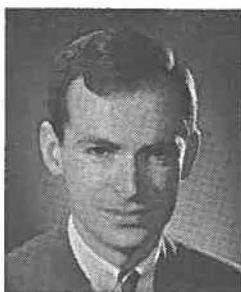
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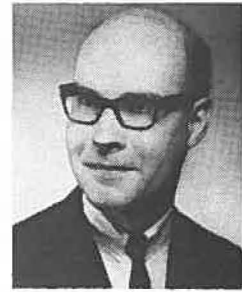
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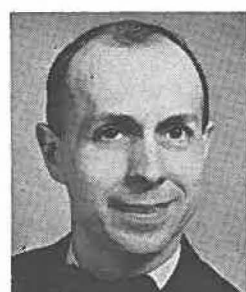
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